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WORKS OF ART

AND

ARTISTS

IN ENGLAND.

By G. F. WAAGEN,

DIRECTOR OF THE ROYAL GALLERY AT BERLIN.

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THREE VOLUMES.

VOLUME II.

SIR ROBERT PEEL.
ST. PAUL'S CATHEDRAL.
THE DUKE OF SUSSEX.
LORD FARNBOROUGH.
BRIDGEWATER GALLERY.
HAMPTON COURT.
MR. OTTLEY.
THE DUKE OF WELLINGTON.
THE MARQUIS OF WES[illegible]ER.
MR. HOPE.
ROYAL ACADEMY.
THE ROYAL COLLECTION.
DULWICH GALLERY.
LORD DE GREY.
LORD NORMANTON.
LORD NORTHWICK.
LORD HATHERTON.
MR. ROGERS.
MESSRS. WOODBURN.
SIR JOHN SOANE.
NORTHUMBERLAND HOUSE.
MR. EDWARD SOLLY.
LORD GARVAGH.
SIR ABRAHAM HUME.
OXFORD.
BLENH[illegible].
MARQ[illegible] OF LANSDOWNE.
LORD ASHBURTON.

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ERRATA.

Page 8, line 7 from bottom, for "Vayer," read "Voyer."
15, line 6 from bottom, for "4000," read "400."
36, line 2, for "Charles II.," read "Charles V."
43, line 6, for "Canigioni," read "Canigiani."
60, line 1, for "Lirani," read "Sirani."
69, line 3, for "Gagry," read "Gagny."
79, line 7 from bottom, for "Streg," read "Strey."
190, line 8 from bottom, after "of," read "Mazzolino."

ARTS AND ARTISTS

IN

ENGLAND.

LETTER XI.

Breakfast at Mr. Eastlake's—Visit to Sir Robert Peel—Choice Collection of Pictures of the Flemish and Dutch Schools—The "*Chapeau de Paille*," by Rubens—Painter of Conversation Pieces and Grotesques—Animal Painters—Landscape Painters—Marine Painters—Painters of Architecture—St. Paul's Cathedral—Dinner at Blackwall—English Cookery—Visit to His Royal Highness the Duke of Sussex—Manuscripts and Miniatures in his Library—Dinner at Mr. John Murray's—Visit to Lord Farnborough—Paintings in his possession.

London, June 21.

WITH what rich and interesting enjoyments is my life here filled up! Not a day passes in which I am not gratified by an introduction to admirable works of art, or eminent men. On the 17th I breakfasted with Mr. Eastlake. I derived much pleasure and information on many points, in conversing with him on the different characters of the Italian school, which was prompted by some spirited little copies of celebrated pictures by Italian masters, for instance, the Death of Peter Martyr. How interesting it is to trace the four great schools of Italy—the Florentine the Umbrian-Roman, the Venetian, and the Lombard, in the naive develop-

ment of their peculiar characters! But you do not derive the true enjoyment from them, unless you conceive each of them in its purity, and without prejudice. Those who, as so often happens, require of Titian the severer forms and the more marked character of Raphael; or of Raphael, on the other hand, the great harmonious masses of the chiaro-scuro of Titian, do not feel that such a demand is incompatible with the whole style of art of them both, and would destroy the innate distinctive property which makes them so great. In Mr. Uwins too, another painter whom I met with here, I found a well-informed artist, intimately acquainted with Italy. I was much pleased with some portraits by Eastlake, treated with refined feeling, and executed *con amore*. Among those who know how to appreciate this artist's talent is the Marquess of Lansdowne, for whom he is now painting two pictures.

From Eastlake's I drove to Sir Robert Peel's in Whitehall Gardens. His residence is most happily chosen; for, though situated very near to the House of Commons, the theatre of his public life, it has all the advantages of almost rural retirement and tranquillity, and a fine view over the Thames. Before you come to the door, you have to pass through a kind of garden with fine trees. Having been introduced by a note from Lord Howe, I had already once before enjoyed the rare favour of seeing the admirable collection of paintings of this celebrated statesman, and himself. Sir Robert Peel is a man of a fine figure, engaging manners, and the most refined and polished address. I had

a striking proof of the variety of his intellectual acquirements in the tasteful choice of his collection, which consists of a series of faultless pearls of the Flemish and Dutch schools, in each of which he pointed out, with the eye of an experienced connoisseur, the particular excellence for which it was especially deserving of a place in this collection.

I always endeavour, if possible, to see pictures of such superior excellence twice; for surprise and admiration do not allow me the first time to come to that calm, composed enjoyment which is necessary to penetrate into the essence, and fundamental properties of important works of art. I am indebted for this second permission to see the pictures to the gracious intervention of His Royal Highness the Duke of Cambridge, and will now endeavour to give you an idea of this collection. It consists of rather more than sixty pictures, the whole arrangement of which shows that the owner does not consider them, as often happens here, as very expensive ornaments for the apartments, but desires to enjoy each as a sensible friend of the arts. In an oblong apartment, with windows at the two ends, they are hung on the two sides, in such a manner, that they all have a bright side-light; most of them allow of a close inspection, and no one is hung so high as not to be well seen. The paper, as in our Museum, is of a red colour. I now come to the several pictures.

RUBENS.—1. "The Chapeau de Paille." This far-famed picture represents a young lady of the family of Lunden, in Antwerp, in half-length. A black Spanish beaver hat, ornamented with black

and white feathers, casts with its broad brim a shade over the face, which, however, from the full sunshine in which the picture was painted, is very light, and has given Rubens an opportunity to show, in the highest degree, his skill in the chiaro-scuro. From this hat, the picture was formerly known in Belgium by the name of "Het Spaansch Hoedje," which, in very recent times, has been corrupted into the unsuitable denomination of "Chapeau de Paille." It is impossible, without having seen the picture, to form any idea how in the cross shadow, and with the bright local tone, with the most profound knowledge, and taking advantage of the sunny reflections, all the parts of the beautiful countenance, beaming in the most cheerful serenity of youth, are rounded with the most astonishing clearness and truth. Here we must confess that Rubens is the painter of light, *par excellence*. The head is painted so *con amore*, the expression has so much life and fascination, that I willingly believe the tradition which says that Rubens fell in love with this girl while he was painting the picture. The effect is heightened by the blue sky partially covered with thin clouds, against which the head is relieved. The black velvet stomacher, with the scarlet sleeves, and the arms crossed in an easy position, is with great judgment rather more broadly treated, as well as the breast, in which, as is usually the case with Rubens, he has been the least successful. The picture is painted on panel, 2 ft. 7 in. high, and 1 ft. 10 in. wide. Rubens is said to have valued it so highly, that he never would part with it. Accordingly we find it under

No. 122 of the Catalogue of the pictures left by him. After the death of the widow of Rubens, it came into the possession of the Lunden family, with whose heirs it remained till one of them, the M. Van Haveren already mentioned, resolved in the year 1817 to sell it for 60,000 francs. In order to preserve it for the country, M. Stiers d'Artselaer, one of the heirs, took it at that price; but, on his death in 1822, it was sold by auction at Antwerp on the 29th of July. The crowd that attended this auction—the enthusiasm which this picture excited when it was publicly shown, was extraordinary. It was at length knocked down to M. Nieuwenhuys, sen., at the price of 35,970 Dutch florins, which, with the auction duty, make about £3000. Mr. Nieuwenhuys had purchased it in partnership with Messrs. R. Foster and J. Smith, two English picture-dealers. The latter offered it in vain to King George IV.; and in March, 1823, it was exhibited in Mr. Stanley's rooms in Old Bond-street, where nearly 20,000 persons viewed it with admiration. In the course of the same year it was at length purchased by Sir Robert Peel. He is said to have given 3500*l.* for it; probably the highest sum ever paid for a half-length portrait; and, at all events, this cannot be far from the truth, as the dealers must have had some profit.

'2. A Bacchanalian scene of eight figures, among whom the drunken Silenus is the principal; 4 ft. 7 in. high, 6 ft. 6 in. wide; on canvas. In the powerful expression of drunken pleasure,

in the impasto, and the depth and clearness of the colouring, it is inferior to none of the pictures of Rubens of this kind, but far excels all that I have seen in taste and in decorum, and especially in the beauty of a nymph, painted with the most fascinating freshness and fulness of the bright golden tone. Yet this picture seems to me to have too strong an effect in this place among all the elegant representations of ordinary life. This picture, marked No. 170 in the Catalogue of those left by Rubens, was sold separately in 1642 to Cardinal Richelieu. As it is always important to follow the history of distinguished pictures, I shall sometimes add the names of the successive possessors, and, at the same time, when it is known, the year in which they passed from one collection to another. De Tartre, Lucien Buonaparte, 1816. Bonnemaison, 1827. It was sold by John Smith to Sir Robert Peel for 1100*l.*

3. A very slight but spirited sketch for the celebrated Lion Hunt, in the Dresden Gallery. On panel, 2 ft. 5 in. high, 3 ft. 5½ in. wide: in black and white. Exhibited at the British Institution.

REMBRANDT.—1. A portrait of a man in an oval, with a falling collar, is one of the uncommon pictures of the master, in which a very true conception, and a refined feeling of nature are combined with extremely careful execution, and a golden tone of colour, admirably impasted. 2. A Landscape; some cattle by the side of a piece of water, which flows at the foot of mountains.

The deep, dark tone of the fore and middle ground form a striking contrast with the very delicate tone of the distance.

I now come to the Dutch masters, whose minds were so gratified with the comfort and the social condition of the higher classes of their country, which, in the seventeenth century, was distinguished by extraordinary elegance, refinement, and prosperity, that they chose from it the subjects of their pictures. Now, as a union of similar qualities is more predominant, and more in favour in England than elsewhere, it is no wonder that the English especially value the pictures of these masters. Many of them, however, descend lower, and represent school-rooms, fairs, &c. Some distinguished work of all the most celebrated masters is to be found here.

GERARD TERBURG.—A girl in a yellow velvet jacket, trimmed with ermine, and a white satin dress, sitting at a table, plays the theorbo. The master, on the other side of the table, accompanies her with his voice, beating time. Another man is listening. There is in this picture a spaniel, and splendid furniture. 2 ft. high, 1 ft. 8½ in. wide; on canvas. Terburg is to be considered as the real creator of the kind of painting called conversation pieces, and at the same time the most eminent master in that line. In delicacy of execution he is inferior to none; nay, in a certain delicate fusion of surface, he is superior to all. But none can be compared to him in the magical harmony of his silver tone, in the observance of the aërial perspective, in the finest gradations.

His well-drawn figures have about them something remarkably genteel, and are often very graceful in their attitudes. This capital picture possesses all these qualities in an uncommon degree. I here add to the names of the several proprietors the prices which have been paid for it at different times, as a remarkable instance how much pictures of this class have gradually risen in value. De Julienne, 1767, 2800 fr.; Duke de Choiseul, 1772, 3600 fr.; Prince de Conti, 1777, 4800 fr.; Marquis de Pange, 1781, 5855 fr.; Duke de Praslin, 1808, 13,001 fr.; De Sereville, 1812, 15,000 fr.; Prince Galitzin, 1825, 24,300 fr. It certainly does not cost the present owner much less, consequently, than about 1000*l.*

Gerard Douw.—An old woman, at an open window, is engaged in animated conversation with a girl about the purchase of a hare. There are two other persons, and a variety of accessories. 1 ft. 10 in. high, 1 ft. 5½ in. wide; on panel. One of the most pleasing works of the master; for, besides the extreme finishing, in which he holds the first place, it surpasses many of his other pictures, by its unusual clearness, and by the agreeable and spirited heads. This picture is already mentioned by Descamps, as in the collection of the Marquis de Vayer. Douw has long been the dearest of all this class of Dutch masters, who may be called the delicate finishers, as the following prices of this gem show. Duke de Choiseul, 1772, 17,300 fr.; Prince de Conti 1777, 20,000 fr.; Duke de Chabot, 1787, 20,800 fr.; Coupry Dupré, 1821, bought in for 26,000

fr.; Mr. Beckford, 1823, 1270 gs. It certainly did not come into the hands of the present proprietor for less.

GABRIEL METZU. — 1. A woman going to sing; opposite to her, a man tuning his violin; in the foreground a spaniel. 1 ft. 5 in. high, 1 ft. 3 in. wide. Canvas. This picture has all the excellencies of the master, who is distinguished above all of this class, by a more spirited and freer handling, greater truth to nature, and better drawing. It is besides painted in the warm, full tone which is especially valuable in his pictures. Choiseul, Praslin, Solirene, Talleyrand.

2. A woman at a harpsichord; near her a man with a champagne glass. The chiaro-scuro and impasto are admirable. The head of the woman is more in the silver tone. 1 ft. 3 in. high, 1 ft. $0\frac{1}{2}$ in. wide; panel.

FRANS MIERIS.—A woman sitting at a window, feeding a green parrot. A beautiful and most tenderly-painted copy of this picture, frequently painted by Mieris; among which that in the gallery at Munich is especially distinguished. He was the greatest pupil of Gerard Douw, whom he excelled in elegance of treatment, in the brilliancy of his colouring, in the art of painting velvet, satin, and other rich stuffs, and was nearly equal to him in finish. He is the rarest of all the painters of this class.

CASPAR NETSCHER.—Every attentive observer of the Dutch school of painting of the seventeenth century must perceive, that the art began to

decline in the second half of it. This is so much the case, that even the works of Douw, Metzu, Frans Mieris, belonging to the latter period, are colder in the tone and feeling; those of the first and last at the same time more anxiously minute in the execution. In the later masters, such as Slingelandt, Schalken, Eglon Van der Neer, Jan Verkolie, the principal stress is by degrees laid on the mechanical part; and yet this is by no means so good as in the former masters; and at the same time a certain coldness in the tone is observable. Caspar Netscher stands in the middle, between these two groups. His earlier pictures sometimes approach in thorough completion and warmth of tone, a fine picture of Frans Mieris, while his later ones have a certain cold elegance of treatment about them. The three pictures here are all of the first class, and represent scenes in which children are the actors, in which he was particularly happy. 1. A Girl taught to read by her mother, while another younger one is playing with a dog. The ingenuous expression of the children, the delicacy of the handling, the striking effect of light, and the warm, deep harmony, make this one of the most pleasing pictures of Netscher. 2. Two Boys blowing bubbles, marked 1670, charming in the expression, treated with care, but freedom, in a full, harmonious tone. I saw in the British Institution this picture, which had but just been purchased out of the celebrated collection of Dutch pictures belonging to the Duchess de Berri. 3. A pretty girl, in a jacket of velvet

trimmed with fur, and a white satin dress, sits lost in thought near her spinning-wheel, marked 1665; knee-piece. In a bright golden tone, finished with the greatest delicacy.

SLINGELANDT.—A Family; a child praying, with a sullen countenance, while his father yawns. Distinguished from many pictures by this master by the humorous subject, very striking light and shade, great force and warmth, a freer treatment, and more decided forms.

WILLIAM VAN MIERIS.—The degeneracy of Dutch painting into mere mechanical industry without spirit was manifested in all its dull sameness in this master; and I should therefore not mention this painter, most of whose works are extremely disagreeable to me, had not the picture in this collection, of a female dealer in poultry in conversation with a fishmonger, in addition to the most minute execution of the many objects, a better impasto, (*i.e.*, solid application of the pigment,) and a warmer tone than most of his works. Pictures by him, of this quality, always fetch a good price here; this one, for instance, was bought at an auction in 1827 for 370 guineas.

Two other painters, Jan Steen and Pieter de Hooge, differ from all the preceding, as well by greater breadth of treatment as by their usually choosing their subjects from the middle, or lower classes of society.

JAN STEEN.—A young girl, in a yellow stomacher and blue gown, sits at the harpsichord; and her whole soul seems to be in the music, on which the master makes some observations; be-

hind is a boy with a lute. (Marked "Johannes Steen, 1671.") In spirit, humour, and invention, Steen surpasses all the other Dutch painters of domestic life; to which may be added, in this picture, very delicate execution, great freshness and clearness of colouring, and masterly chiaroscuro. It is seldom that Steen painted such pictures, which are very charming, and therefore fetch high prices. Thus, the picture before us, which is only 1 ft. 4 in. high and 1 ft. wide, was purchased at an auction in Paris, in 1818, for 7740 francs.

Pieter de Hooge.—The pictures of this master are a striking proof how an artist has but to produce something excellent, even in a lower department of the art, in order to make his works highly attractive. For the actions in which his persons are engaged are in general very indifferent, the faces monotonous and vacant, the execution careless. But, on the other hand, he understands how to represent the effects of the light of the sun in the most marvellous force and clearness, and to avail himself, with the finest tact, of all the advantages of his art, by soft gradations and striking contrasts: nay, by his extraordinary skill in the management of the light, he even knows how to excite mental emotions. Thus, the Woman reading, in the gallery at Munich, where only a single sunbeam diffuses a general, quiet chiaroscuro, awakens in an extraordinary degree a feeling of tranquil domestic retirement. Thus likewise a picture in this collection, representing a woman with her child, in a vine-arbour sur-

rounded with walls, in which the sunbeams play, excites a cheerful feeling of summer. Another woman, standing in a doorway, is seen from behind. This picture, marked P. D. H., 1658, is besides, by the astonishing fulness and depth of the tone, and by the execution, which, for him, is extremely careful, one of the capital pictures of this artist; and accordingly, in the year 1825, 945*l.* were paid for it. On canvas, 2 ft. 5 in. high, 1 ft. 11 in. wide. Another picture, from the collection of Count Pourtales in Paris, where two gentlemen and a lady are assembled round a table at a window, exposed to the sun, shows the broad, full effect of sunlight in the whole room, and is likewise admirable for the excellent impasto, the great force and clearness, and the careful execution.

Gonsalez Coques.—There is a capital picture here of this rare master of the Flemish school—the family portraits of a father, mother, and six children, in a garden. This picture justifies the surname of "the Little Vandyck," which has been given to Coques; for it nearly approaches that great artist in the elegance and ease of the design, the correct drawing, and the warm tone; only the shadows are rather greyer, the tone in the drapery and the landscape rather heavy.

Of the painters who have in general chosen scenes from the life of the peasants in its various circumstances, the younger Teniers and Adrian van Ostade are the most celebrated. There are good pictures by both in this collection.

Teniers.—1. While an old peasant caresses a girl who is scouring an earthen dish, his aged

wife unexpectedly comes in at the door. Of the best time of the master, between 1640 and 1650; drawn with much care and spirit, in the most admirable impasto; the effect of the light entering the room wonderfully bright, and yet warm; the chiaro-scuro of the background remarkably effective. (On panel, 1 ft. 4½ in. high, 1 ft. wide.) 2. A magician, who is frightened at the infernal spirits whom he has conjured up. In such scenes Teniers continued the representations of devils and ghosts, of which he must have seen many, by Höllenbreughel, his wife's uncle. Rich in strange figures of great effect, in a powerful golden tone: the impasto admirable; a capital picture of this kind. (On panel, 1 ft. 5½ in. high, 2 ft. 1½ in. wide.)

ADRIAN VAN OSTADE.—An alchymist, surrounded with various implements, is blowing the fire under a crucible. His family meantime do not appear to be very well off. A boy on the ground is eating a piece of bread; a little girl is seeking something to eat; the mother, who in the original state of the picture was washing a child, is now looking into a basket. (Marked 1661; on panel, 1 ft. 0½ in. high, 1 ft. 4½ in. wide.) If Teniers is the greatest master in the silver tone and cold colours, Adrian Ostade is the greatest in the golden tone and warm scale of colours. As such he proves himself in this picture, which is one of the most perfect that he ever made. The effect of light in the foreground is striking, the predominant golden tone of extraordinary brightness and clearness, the execution equally careful and spirited, and the contrast of

the deep, cool chiaro-scuro in the background has a peculiar charm. This picture cost the owner at least 800 guineas; for Mr. Emmerson, a dealer, of whom he probably bought it, paid that sum for it.

Great injustice is done to Adrian's brother, Isaac van Ostade, by the poor pictures of country life, which are frequently ascribed to him, in the galleries in Germany. In Holland, in Paris, and, above all, in England, we may be convinced that in his village scenes and his winter pieces he is a wholly original master, by no means inferior to his brother. The most perfect picture by him of this kind that I have met with is however here. A man on a grey horse rides past a house, followed by two dogs, one of which is caressed by a boy. On the other side of the picture are two swine; in the very picturesque middle distance are peasants and cattle. This finely-drawn picture has a solidity of the most spirited execution; a union of the finest impasto with the greatest glow and depth of tone, such as is rarely met with. The tone of the flesh is more yellow in the lights and browner in the shadows than with his brother, who mixes in both redder tones. Potter himself could not have painted the grey horse better. I find the price of 4000 guineas, which Sir Robert Peel paid for this picture, reasonable in comparison with others. (On panel, 1 ft. 9 in. high, 1 ft. 6 in. wide.) Isaac Ostade forms a suitable transition to the cattle-painters. It is not till one has been in Holland, and seen the handsome cows in the

luxuriant sunshiny meadows, that one conceives how several artists of the greatest talents in the seventeenth century could devote themselves to this branch.

PAUL POTTER.—Under a group of trees, you see on one side four cows, a sheep, and a horse, with a boor; on the opposite side, two others unloading a cart, and eleven sheep. Other cattle are dispersed on a meadow in the background. The evening sun, which unites glowing lights with deep shadows, heightens the effect of this picturesquely arranged piece, which unites Potter's plastic precision of the forms with softness; solid impasto with great warmth and clearness of colouring, and is therefore one of the choicest paintings of this great master. It is marked with the artist's name, and the date, 1651. On panel, 1 ft. 11 in. high, 1 ft. 9 in. wide. It was purchased at Lord Gwydyr's sale, in the year 1829, for 1205 guineas.

ADRIAN VAN DE VELDE.—1. Near a boor's cottage, a shepherd stands conversing with a milkmaid. Five cows, two swine, and poultry animate the foreground. A warm afternoon light diffuses over the whole a mild splendour. Marked 1658. A beautiful picture of the best time of the master; for, independent of the delicacy of the drawing, in which he excels all others in this branch, the minute execution does not, as in many of his later pictures, degenerate into faintness; the composition is very pleasing, the harmony remarkably bright and clear. The impression of rural tranquillity, which is peculiar to such pictures of

Adrian van de Velde, is found here in a very high degree. On panel, 1 ft. 8 in. high, 11 in. wide. This artist exercised his various talents, and often with success, in other branches; such as hunting-pieces, sea-coasts, winter landscapes. Of the latter there is a capital picture here. On a frozen canal, many people are skating, driving sledges, &c. On panel, 1 ft. high, 1 ft. 2 in. wide. Marked 1668. Admirably drawn, touched with great spirit, and a very pleasing, though, for the subject, perhaps too warm tone.

Karel Dujardin.—1. A shepherdess with a distaff, by her side a dog, and in the foreground two cows, three sheep, and a goat; all in warm gold, evening light; in capital impasto, delicately finished, and manifesting that sense of the beauties of nature which is peculiar to this master. 2. A landscape, in which herdsmen and cattle are passing a ford, marked 1657, must be a far more important work in his silver tone. It was not hung up.

Of the most celebrated of all the Dutch painters, who chose for the principal subject of their art the noblest and handsomest of all animals, the horse, namely, Philip Wouvermann, I saw here no fewer than six pictures, none of which are of the ordinary, rather uniform, style of the master. 1. An ass standing upon a hill is strikingly relieved by the landscape background; in the middle-ground, a grey horse lying down, and four figures. The brown colour of the ass, the careful study of nature which it evinces, indicate the

early period of Wouvermann. This picture, the impasto of which is excellent, is engraved in the Choiseul Gallery. On panel, 10 in. high, 13 in. wide. 2. "La belle Laitière." In front of a sutler's booth, an officer, who has alighted from his horse, is caressing a girl; near him is another on horseback, besides a trumpeter, and other figures on horseback. This picture combines that delicate tone of his second epoch, with the great force which he adopted especially towards the end of it. The effect of the dark figures relieved against the landscape is extraordinary. On panel, 1 ft. 8 in. high, 1 ft. 3¾ in. wide. Engraved by Le Bas by the title of "Halte d'Officiers." 3. A stable; in the composition very like the well-known picture in the Dresden Gallery, only richer; in invention and finish one of the finest pictures of the master. Canvas, 1 ft. 6½ in. high, 2 ft. 2½ in. wide. 4. A hay-harvest. A very carefully painted and capital picture of the third period, which is justly and highly esteemed for the delicate silver tone. About 2 ft. 6 in. high, 3 ft. 6 in. wide. 5. A grey horse in a strong light is relieved against the grey background, besides a man with a bundle of sticks, and a woman with a child; of the greatest delicacy in the handling; in the tenderest silver tone. On panel, 1 ft. high, 9 in. wide. 6. A small landscape, with sandy hills, composed in the taste of his master, Wynants, and enriched with numerous figures, likewise in the silver tone, is a little miracle of precision and elegance. On panel, 9½ in.

high, 1 ft. wide. A sea-shore, which is supposed to be Wouvermann's last work, and is highly spoken of, was not in the room.

Albert Cuyp is the properest transition to the landscape painters, as, in most of his cattle-pieces, the landscape is an important part, and he likewise painted landscapes properly so called. There are admirable pictures of both kinds here. 1. A group of cows, very dark, is strikingly relieved against a clear river, and the beautifully clouded warm evening sky. A shepherd boy is gathering flowers. Of astonishing force and depth of the impasto, in the cattle; of the greatest fulness and harmony in the sky and the water. On panel, 1 ft. 6 in. high, 1 ft. 4 in. wide. 2. Horsemen and cattle in a meadow. Of exquisite harmony; in a bright, cool light, unusual with him. 3. An old castle with towers, gilded by the evening sun, is reflected in the clear water by which it is surrounded. In the back-ground, misty mountains; in the fore-ground, in happy contrast, a horseman on a black horse, and some sheep. Few pictures excite, in so high a degree, the poetical feeling of the silence of a fine summer evening, with the melancholy reminiscence of a time long past. At the same time it is executed with remarkable care for Cuyp, and the impasto is admirable. On panel, 1 ft. high, 1 ft. 8 in. wide. How happy must this excellent artist have been in the production of such works; yet they seem to have been but little esteemed about fifty years ago; for nothing at all is known of his life, and his pictures were so low in value, that this fine landscape was origin-

ally purchased, in the town of Hoorn in Holland, for about one shilling English. But his pictures have gradually so increased in value, especially through the approbation which they met with in England, that Sir Robert Peel paid about 350 guineas for this picture.

There are likewise works of the best kind by the greatest of the Dutch landscape painters.

JAN WYNANTS.—1. A clay hill, by the side of which a road runs, and the trunk of a tree, in the fore-ground, make an agreeable contrast with swelling hills in the back-ground, which is enhanced by a woman on horseback, and a shepherd, who pass a piece of water in the fore-ground with cows and sheep. The figures are by the masterly hand of Adrian van de Velde. This landscape has, in a rare degree, that serene, cool, freshness of tone, which so admirably expresses the character of northern scenery, and in which Wynants is quite unrivalled. Few of his pictures unite, besides, this delicacy of treatment with such striking effect. On panel, 11½ in. high, 1 ft. 3 in. wide. This little picture was purchased, in 1826, for 255 guineas. 2. From very modest materials, a hill, with a house and trees, by which a road leads, some trunks of trees in the fore-ground, two ponds in the middle-ground, and some sand-hills in the distance, a very pleasing whole is here made, by very skilful and picturesque composition and gradation. The figures, by Lingelbach, are likewise good. On canvas, 2 ft. 8 in. high, 3 ft. 3 in. wide.

JACOB RUYSDAEL.—1. A grand waterfall, of

such truth that you could fancy you heard it roar; of a force and freshness in the tone, and care in the execution, as we very rarely meet with in such subjects by this master. His model for such scenes was evidently Everdingen, who was rather older, and, during a residence in Norway, drew from the fountain of nature. On canvas, 2 ft. 8 in. high, 3¾ ft. wide. This picture, which came originally from the celebrated Brentano Collection in Amsterdam, was lately purchased by Sir Robert from the collection of Lord Charles Townshend. 2. A winter landscape, with a view of a canal, along which runs a road. The feeling of winter is here expressed with more truth than I have hitherto seen. At the same time, the drawing, light and shade, and gradation, are masterly; the touch wonderfully light and free. On canvas, 1 ft. 8 in. high, 2 ft. 1 in. wide.

Minderhout Hobbema.—No collection in the world, perhaps, can compare with that of Sir Robert Peel in masterpieces of this rare and great landscape painter, the only one among the Dutch who can compare with Ruysdael. 1. A country covered with trees; in the fore-ground, a piece of water shows those casual lights by which all objects are kept so admirably distinct from each other, that accurate portraiture of the trees, in all their parts, from the trunk to the smallest branch, in which this master excels all painters. In this, as in the freshness of the tone, this little picture very closely resembles the fine landscape of Hobbema in the gallery of our museum, and is certainly of the same period. On panel, 1 ft. 6½ in.

high, 1 ft. 4 in. wide. 2. A water-mill on a broad brook, covered with all kinds of water-plants, and animated by three ducks. Several peasants' huts surrounded with trees, are partially lighted by a sunbeam breaking through the thin clouds, and, together with the full and powerful tone and careful execution, have a peculiar charm. On panel, 2 ft. high, 2 ft. 9 in. wide. 3. The ruins of the castle of the great ancient family of Brederode, strongly illuminated by a sunbeam, are reflected in the dark, yet clear water which surrounds them, on which ducks and geese are swimming; around it meadows and trees. In such pictures Hobbema equals the landscapes of Rembrandt in depth, clearness, fulness of colour, and powerful effect, and has, besides, the advantage of the greatest truth to nature, and the most careful execution. On canvas, 2 ft. 8½ in. high, 3 ft. 4½ in. wide. M. Nieuwenhuys, of whom Sir Robert bought it, had paid 880*l.* for it, whence we may pretty well infer the price at which it has been added to this collection. 4. A view of the village of Middelharnis, supposed to be Hobbema's birth-place. A foreshortened road, with a row of trees on each side, which however are deprived of all their branches, except a tuft at the top, leads from the fore-ground to the village, situated in the back-ground, the church of which rises very conspicuously. On both sides, next the road, are nurseries, in one of which a gardener is occupied; then wood, and on one side buildings also. From these simple, and by no means fine, materials a picture is formed which, by the purity of the taste for nature, and

by the power of art, makes a striking impression on the intelligent spectator. Such an universal brightness, such daylight, I had never before seen in any picture. To a strict observance of the perspective, there is added such a true, delicate, and clear gradation, from the fullest bright green in the fore-ground, that it may be considered in this respect as a *ne plus ultra*, and is, on the whole, one of the most original works of art with which I am acquainted. On canvas, 3 ft. 5 in. high, 4 ft. 8 in. wide. This remarkable picture was sold, in the year 1815, at Dort, for only 1000 Dutch florins. It has now cost 300*l.*, and was one of the chief ornaments of the exhibition of the British Institution.

FREDERIC MOUCHERON.—One of his best pictures for composition, keeping, and execution; of considerable size.

Next to the landscape painters are the marine and architectural painters. The picturesque and poetical charms of the sea, in its various states, could not fail to make a great impression on the susceptible minds of the Dutch, who had it continually before their eyes. This branch of the art may, however, have in a great measure owed the extraordinary perfection to which it was carried, to the pride of the nation, which was chiefly indebted for its greatness to its warlike exploits and commerce on that element. The same reasons account for the passionate fondness of the English for sea-pieces. There are here admirable pictures by the two most celebrated marine painters.

WILLIAM VAN DE VELDE, the younger.—Of this delightful master there are no fewer than eight pictures, which afford an opportunity to study him in all his different styles. 1. A coasting vessel in the fore-ground, several men-of-war and barks in the remoter distances, enliven the silvery mirror of the unruffled element. Even the light misty clouds are not stirred by a breath of air. Marked with the artist's name, and the date, 1657. This date shows that Van de Velde, at the age of only twenty-four years, had already attained the greatest perfection in all parts of the art, drawing, gradation of the aërial perspective, and delicacy of touch. On canvas, 1 ft. 9 in. high, 2 ft. 0½ in. wide. 2. Another piece representing the sea in a calm, pleases by its tender warm tone. In the fore-ground is a lighter; in the distance two frigates. The clearness of the water, the profound repose, which draw the attention of the spectator, are not to be described. On panel, 9¼ in. high, 11 in. wide. 300*l.* were paid for this little faultless pearl. 3. A similar feeling, almost in a higher degree, is awakened by a coast, with several ships and figures, of whom four young persons are bathing in the sea, which rests motionless in the warm evening light. Marked with the name and the year, 1661. On canvas, 2 ft. 1 in. high, 2 ft. 4 in. wide. Bought for 500*l.* 4. The coast of Scheveningen, with the sea gently agitated, in evening light. The numerous figures are by Adrian van de Velde. The union of these two great masters makes this one of the most charming pictures of the whole Dutch school. On canvas, 1 ft. 6 in.

high, 1 ft. 11 in. wide. Bought for 800*l*. 5. A Dutch Coast, to which a fishing-boat is approaching, with the water in gentle motion, is, with respect to the silver tone, and the management of the light, one of the most delicate pictures of this master that I have ever met with. On panel, 10¼ in. high, 1 ft. wide. 6. A view of the Texel in wind and rain, with several ships, has a great effect, by the striking contrasts of the light and shade; the freer and broader treatment is very suitable to the strongly agitated waves. On canvas, 1 ft. 9½ in. high, 2 ft. 3½ in. wide. 7. A violently agitated sea. The dashing of the waves against a lighter, the motion of the water, the clouds rent by the wind, produce an effect equally true and poetical. On panel, 1 ft. 1 in. high, 1 ft. 3½ in. wide. 8. Still more striking is the effect of a coast, with the sea running high, over which a dark cloud, hanging very low, casts its black shadow. I never was so put in mind by a picture of Homer's, "and the night sank down from heaven." One cannot help feeling anxious for the fishing-boats which are tossed on the furious billows under this cloud, with such truth and skill is the whole executed. On panel, 1 ft. 4½ in. high, 1 ft. 10½ in. wide.

Ludolph Backhuysen.—1. The Mouth of the Thames, the sea violently agitated, and a strong gale; a Dutch packet-boat endeavours to enter. Spirited and poetical in the composition, and much truth in the fluidity and motion of the furious waves. In contemplating this picture, we conceive how Backhuysen, in his enthusiasm

for his art, caused himself to be taken out to sea, and, regardless of danger, calmly proceeded in his observations. The black, tempestuous clouds are likewise surprisingly true to nature. The harmony of the whole, the careful execution, show it to be of the best time of the master. (On canvas, 3 ft. 2 in. high, 3 ft. 4 in. wide.) 2. The view of a coast, with a clouded sky and brisk gale; on the beach several figures and a ship. Of the fine grey tone and the delicate, as it were fused execution for which Backhuysen is so highly esteemed. Yet with all this, his pictures lose by the side of those of William Van de Velde, and have, especially in the general tone, something conventional. (On panel, 1 ft. 2 in. high, 1 ft. 7 in. wide.)

Jan Van der Heyden.—Of this admirable painter of external architecture, there is here a view of a street in Cologne, with figures by Adrian Van de Velde, which with his miniature-like finishing of every brick combines in a high degree a striking total effect. (On panel, 1 ft. 1 in. high, 1 ft. 5 in. wide;) 415 guineas were paid for this pretty little picture. The view of a Dutch canal, with figures by Eylen Van der Neer, which is likewise said to be fine, was not hung up.

In conclusion, I mention two pictures by Sir Joshua Reynolds, the only ones of the English school in this collection. Their merit is very different. The portrait of the celebrated actress Mrs. Siddons, in profile, with a child on her shoulder, half-length, is nobly and delicately treated, very tenderly modelled, in a clear, bright golden tone, with a pleasing harmony of effect. A Venus

and Cupid, on the contrary, is so ungraceful in the attitude, so weak in the drawing, and so false and heavy in the extravagantly warm tone, that I cannot suppress some doubts of its originality.

The apartment which contains all these treasures is one of those which Sir Robert Peel constantly occupies; so that he and his family make themselves thoroughly acquainted with these masterpieces. In another apartment, Sir Robert kindly pointed out to me several portraits, the size of life, by Sir Thomas Lawrence, one of whose chief patrons he was. The Duke of Wellington, Canning, and Huskisson, are the most important of these men, to whose portraits that of Sir Robert himself is a worthy companion. In all we at once recognise in the heads the able portrait-painter. The attitudes are sometimes rather constrained, particularly in Mr. Canning, who in the excitement of speaking extends his arm with the fist doubled.

From Sir Robert Peel's I drove to the city, where, for the first time, I took a closer view of St. Paul's Cathedral. The proportions of the dome of this gigantic edifice are very fine, and it therefore, even when seen at a distance, makes a very striking impression. The effect of the other parts, when seen near at hand, is very much weakened by the capricious forms of so many details and the many projections. It is remarkable that the smoke has left the stone of which the building is composed quite white in some parts, while it has completely blackened the

rest; so that the white parts look as if they were covered with snow. The interior is far less satisfactory. The dome admits only a scanty light; the prodigious spaces of the walls produce by their vacancy a cold and cheerless effect. The numerous splendid marble monuments of celebrated Englishmen are not calculated to remove this effect; for most of them are strange aberrations of sculpture. I however came away with the conviction, that no nation has been so desirous as the English to honour with such munificence the memory of its illustrious men. In this instance, we again see the ardent national feeling, in which they surpass all other nations.

In the immense crowd in the city, I took pleasure as I proceeded, in observing the practical common sense of the people. The rows of carriages moved close to each other with the greatest safety; each individual endeavoured to advance only so far as it did not hinder the progress of all, and submitted with patience to the imperative necessity of halting for a long time. I here found nothing of the loud and angry quarrelling which I observed in other places on such occasions. I was struck with the sight of a man who, very economically dressed, in the midst of all this tumult and the burning heat of the sun, was fast asleep on a cart just before me. What excessive fatigue must have preceded such repose! What a contrast to the cool apartments, of the highest elegance and comfort, which I had but just left! Every moment I was afraid that he would slip down and be run over; but it does seem as if in

such cases a special providence watched over men.

At length I reached the end of my journey in the city, at Mr. Isaac Solly's, the brother of my friend, who had invited me to the annual dinner of the directors of one of the greatest insurance companies. To go to this dinner we went on board the Diamond, a handsome steam-boat, and proceeded to Blackwall, a place on the Thames, a few miles below London.

Mr. Solly, a man advanced in years, but of youthful energy of mind, and a very lively and pleasant humour, introduced me to several of the gentlemen, some of whom spoke very good German; and as we passed rapidly through the harbour with the finest weather, very kindly pointed out to my attention the various objects on the banks of the river. From what I heard of the property of many of these gentlemen, I could easily infer that the capital which was represented on board our vessel amounted to a pretty considerable sum. Before we landed, we looked at a large new steam-boat of 100 horse power, which is intended to ply between Edinburgh and London. I took very great pleasure in seeing this combination of appropriateness in every part with great elegance; but then such a vessel is said to cost from 40,000*l.* to 50,000*l.*

The dinner commenced with far-famed turtle-soup, and there was a great abundance of the finest fish. I observed that the company partook largely, and with great gusto, of a kind of small fish. It was not till the following day that I

learned that these are esteemed a particular delicacy by the English, who are so fond of them, that a lady of distinction, by indulging to excess, brought on an attack of cholera. In my ignorance I had indeed found them very good, but did not remark their peculiar delicacy. As is the case with many other things, long-established custom appears to be necessary duly to appreciate it. On the whole, the number of dishes brought up was so great, that not the tenth part of them was touched.

I have now had experience enough to tell you something about English cookery. In this point also the practical spirit of the nation manifests itself. All articles of daily food, bread, meat, fish, are most excellent in their kind, and dressed in a plain, natural manner, which leaves the peculiar taste of each to be developed in perfection. The English roast beef rises magnificent, like a primitive rock in our modern times. In the interior of these mountains of flesh are invitations to the organs of taste, by which I felt my comprehension of the state of things described by Homer very much promoted. Thus I now for the first time clearly understood the extent of the enjoyment of Telamon's noble son, when Agamemnon, after his glorious combat with Hector, honours him with the mighty chine.

There is also something very respectable in the celebrated and truly excellent national dish, the plum-pudding. It forcibly calls to mind the petrified primæval fluid mass, the conglomerate of the mountains, aptly called pudding-stone.

It is likewise a symbol of the English language, in which the flour very properly represents the German, and the plums, the French part. Such *pièces de résistance* are, however, both the characteristic and the best part of English cookery. In the more refined parts, the invention of their culinary fancy is neither rich nor happy, and in no wise to be compared with the French, who, in this lighter arabesque style, have indisputably attained the acmé of glory. But he who understands the pleasures of gastronomy is nowhere better off than at the table of the great; for there the simple original strength of English cookery is most happily combined with the refined and graceful coquettries of the French: and here, too, the picture of Schiller's immortal words is manifest:—

> . . . . "Wo das strenge mit dem zarten,
> Wo Starkes sich und Mildes paarten.
> Da giebt es einem guten Klang."

There is certainly no people who enjoy so generally such nourishing and agreeable food as the English. In the very various circles to which I was introduced, I found the reproach of intemperance in eating and drinking, which has been cast on the English, to be throughout very unjust. During dinner, every one drinks only when he is invited to do so by one of the company, or himself invites another to join him; and even the drinking, when the ladies have retired, after the dessert, is very moderate. At every dinner in Germany far more is drunk. English-

men, to whom I made this observation, told me that the lower classes were, however, addicted to dreadful excess in spirituous liquors. Unhappily, I could not say anything better of my own country. The dinner was enlivened alternately by songs in parts, many of which were very well executed, by toasts and speeches. The governor of the company having proposed the health of the king, it was succeeded by a hurrah, nine times repeated, at certain intervals, with the greatest enthusiasm. Speeches, which gave particular satisfaction, were succeeded by an astonishing clatter of knives and forks. Thus the time was passed till ten o'clock, when we returned to the steam-boat. Meantime there had been a thunder-storm, and flying showers now and then drove me into the cabin; but I always returned on deck as soon as possible, in order to look at the banks, where the great black masses, in which all the enormous buildings were blended, made a singularly grand effect. As the steamer was to stop at Hungerford Market, a new and very extensive building, which is one of the principal markets in London, we had to pass under four bridges. I was curious to see how they would manage with the lofty chimney of the steam-boat. As we approached a bridge, the iron chimney was inclined as much as the elevation of the arch required, without stopping for an instant the course of the vessel. It is in the bridges that architecture in London appears in its most favourable light; and no place in the world can show five bridges to be compared, for the magnificence and the

beauty of the forms, with Westminster, Waterloo, Blackfriars, Southwark, and new London bridge. The last, which was completed by Mr. Rennie only a few years since, is, by the proportion of the arches and piers, by characteristic profiles and beautiful detail, one of the finest works of the kind in the world.

My august patron, the Duke of Cambridge, had intimated to me that the Duke of Sussex would allow me to pay my respects to him, and I accordingly drove the next day at noon to Kensington. I had already heard that the duke was afflicted by a cataract, and therefore expected to find him in a melancholy and desponding state of mind. I was therefore agreeably surprised at seeing him in the most cheerful humour, and with all the animation of a young man. Combined with this, I soon perceived a diversity of knowledge, a lively interest in science and art, such as is certainly very rare in persons of the highest rank. But it was especially gratifying to me that the duke immediately took the most sincere interest in my particular objects, and most kindly promised to assist in promoting them. On my expressing a wish to examine some MSS., with miniatures, in his library, he immediately gave orders to the librarian, who was called in, and dismissed me in the most gracious manner. Mr. Pettigrew, with whose name I was acquainted, from the "Catalogue Raisonné," which his brother has composed, of the MSS. in the duke's library, conducted me immediately into the different apartments in which these literary treasures are

preserved. Willingly as I would have looked at many of the rarest editions in the collection of bibles, which is the most complete in the world, I hastened, as time was so precious, to the MSS. with miniatures. Even in this branch, the number of those that are interesting is so considerable, that I must confine myself to a short notice of some of the most important.

1. A Psalter, in large quarto, which, to judge by the character of the writing, is of the tenth century. (No. 25 of the Latin MSS.) It was bought at Mayence, and, from the painting, seems to be of German origin. It is remarkable that Christ, giving the benediction according to the rite of the Romish Church, as represented on the title-page, is taken, even at that period, from the youthful, beardless model of the earliest Christian monuments in frescos and sarcophagi of the Roman catacombs, though in general it had been supplanted by the more modern, bearded model, first represented in the Mosaics, which we still see in the heads of Christ painted by Van Eyck and Memling. As in most of the miniatures by German artists of this period, the opaque water-colours are bright, and in the ground, as well as in the draperies, a beautiful green, is very much used. Gold, on the contrary, is very rarely employed. The edge is ornamented à la Greque; and, by the happy choice of the colours, indicates an antique model. As usual, Christ is surrounded with the oval border; and in the corners are the symbols of the four evangelists. Mr. Pettigrew gives a tracing of this page. (S. B. I. S. C. I.)

2. A Chronicle in the French language; a large folio volume, which comes down to the death of Mithridates, and breaks off in the middle of a line. Of the middle of the thirteenth century. The miniatures indicate a French origin, and are very important, because they plainly show the influence in the mechanical execution, and partly also in the conception, which in the thirteenth century was spread from Constantinople over all the countries of the west of Europe. God the Father, as for the most part in the early period, is represented, in the type of Christ, in the Mosaics, and in the history of the Creation, which adorns the title-page, appears very dignified in expression, and with great solemnity in the attitude. Here we see everywhere the brilliant gold ground, and opaque water-colours thickly laid on. The representations of the Greek mythology are very naïve. Thus Hercules appears as a rough clown, in a red coat, Œdipus as a horseman, with the lance couched, attacking the Sphynx, a frightful monster. In the later pictures, we already see the transition to the slighter treatment, which came into vogue in the second half of the thirteenth century, in which the pictures look like coloured pen drawings.

3. La Bible moralisée. One volume in folio. (No. 1 of the French MSS.) The title-page has in eight divisions the Six Days of Creation, Seventh Day, and the Fall. The painting is in the soft, tender, finely stippled, opaque water-colour, which the French miniatures of the second half of the four-

teenth century acquired, chiefly through the encouragement of King Charles II., and of his brother, Duke Jean de Berri. In the elegant vignettes the figures, according to the custom of that age, are black and white, and the landscape in colours. This manuscript, however, may perhaps be placed shortly after the commencement of the fifteenth century.

4. Horæ beatæ Virginis, &c. (No. 129 of the Latin MSS.), a volume in quarto. In front is the calendar, with the signs of the Zodiac, and representations referring to them. The numerous pictures indicate a Flemish origin, under the influence of the school of Van Eyck. In the heads and attitudes there is the greater variety, the better observation of nature; in the colouring the freshness and clearness; in the handling the softness, without degenerating into the petty and stippled manner; qualities which distinguish the Flemish miniatures from all others of the same age. The best pictures bear a likeness to the miniatures in the Breviary of the Duke of Bedford, in the Royal Library at Paris, the finest specimen that I have ever seen of Flemish miniatures. According to this the MS. may be placed, at the latest, towards 1450. Pettigrew gives a copy of it (S. V. I. S. CLXXXV).

5. Historia del Vecchio Testamento. One volume folio. (No. 1 of the Italian MSS.) The five hundred and nineteen miniatures are rude in the execution, but interesting in the subjects. In the type, as well as in the whole cast, there appears a strong influence of the school of Giotto, in the manner,

however, in which it appeared about the year 1400. We see by this MS. that the custom spread in France and the Netherlands from the thirteenth to the fifteenth century, of making the contents of the Bible more generally known by pictorial representations, was likewise usual in Italy. The subjects of the pictures are subjoined in the Italian language. Pettigrew gives four prints. (S. V. I., page CCXXXII.)

6. Breviarium Romanum. Folio. (No. 122 of the Latin MSS.) The paintings are an instance of the perfection of miniature painting in Italy towards the end of the fifteenth century. The better paintings, such as the title-page and that before the Psalms, indicate the influence of Andrea Mantegna. On the latter the half figure of St. Catherine, in a circle, is particularly excellent. Unfortunately I did not get a sight of the book with miniatures by Girolamo and Francesco da Libri, which Dibdin, in 1816, mentions as in the possession of Mr. Astle. However, I conceive the works of these celebrated miniature painters of Verona, especially those of Girolamo, to be of this kind.

Under the denomination of ancient drawings, there is an interesting MS. of a Bible for the poor *(Armen Bibel)*. Such was the name given to a series of representations out of the New Testament, from the Annunciation of the Virgin to the Day of Judgment, which, according to the observation of my friend, Mr. Von Sotzmann, at Berlin, who is so well versed in these matters, served persons of the ecclesiastical profession in indigent

circumstances, instead of a Bible, and was a guide to them in their sermons. For, in the middle ages, when MS. books were so expensive, and the knowledge of reading and writing confined to so few persons, pictures were a principal means by which instruction and education were diffused. Short explanatory inscriptions accompanying such pictures were mere accessories. On the sides of each representation of the 'Poor Man's Bible' are the four prophets who chiefly bore witness to it. Under the representation are two events from the Old Testament, which are emblematically referred to it. Thus, for instance, when the Wise Men's Offering is in the middle, there are on the sides the prophets Isaiah, Micah, Daniel, and Habbakuk; underneath, the Jews doing homage to King David, and the Queen of Sheba honouring Solomon. The seven portions into which each page is thus divided are enclosed by as many branches of a kind of tree in circles, and thus, at the same time, separated from each other. These pictures, which are rather rudely drawn with the pen, and tinted with water-colours, appear, from the costume, to be of the first half of the fifteenth century, and, doubtless, of Flemish origin. These Bibles, and similar other popular works, were infinitely multiplied from Holland in the second half of this century by wood-cuts. Such works, with wood-cuts, are known in England by the name of Block-books, and are of great importance, because they clearly show the circle of the most ordinary religious representations of the middle ages.

The longer I remain here, the more do I learn

by experience of the ready kindness of the English. Thus Mr. Murray, one of the first booksellers here, to whom I was introduced by Raumer, told me some time ago, that in all things which I wished to see, or respecting which I desired information, I had only to apply to him, as he hoped that in most cases he might be able to assist me; and I have already been convinced, that these are not unmeaning phrases here, but that the people make real sacrifices, even of their time, which is far more valuable here than in other places. At a dinner at his house on the 19th, where I was invited with Raumer, I found among the company Mrs. Austin, who has acquired so much reputation in England by her spirited translations from the German; Miss Kemble, daughter of the celebrated actor, Charles Kemble, a very promising young singer, whom I had heard sing some pieces of Handel in the simple, dignified spirit of the music, and even German songs, with a correct pronunciation. Mrs. Lockhart, the daughter of Sir Walter Scott, was likewise present. The portrait of her father, and those of other celebrated English writers with whom Mr. Murray has been connected, ornamented the walls of the dining-room. Mrs. Austin, a very agreeable and sensible woman, was glad to hear that I was personally acquainted with the author of the Letters of a German Prince, which she has translated, and was much interested with several particulars which I was able to communicate. I conversed chiefly with the son of Mr. Murray, who is very well acquainted with German, and manifested much inte-

rest in various branches of learning and the arts. When I took leave after midnight, he and a friend accompanied me home.

Yesterday, with a letter of introduction from the Duke of Cambridge, I waited upon Lord Farnborough, who took particular pains in forming the celebrated private collection of King George IV.; and still acts an important part in all affairs relative to the arts. He lives next door to Sir Robert Peel. I there saw a large landscape of an oblong shape by Gaspar Poussin, which is one of the capital pictures of the master. It represents an extensive view of a richly-wooded range of bold mountains, in which the high poetic feeling of Poussin is combined with an uncommon clearness and brilliancy of colouring, and very careful execution. A larger picture by Caneletto, where the buildings are reflected in the clear still waters of a canal, is so very far superior, in impasto, execution, energy of tone, and harmony, to anything that we usually see of this master, that I cannot pass it over in silence. To my great regret, his Lordship's other pictures were at his country seat. Among them is the masterpiece of Artus Van der Neer, a Sunset, from the collection of Erard in Paris, which was my principal object in making this visit.

LETTER XII.

Bridgewater Gallery—Roman School—The Madonna, with the Fan Palm, by Raphael—Lombard School—Venetian School; the Three Ages of Life; Venus à la Coquille; Diana and Actæon, and Diana and Calisto, by Titian—Bolognese School—St. Gregory, by Annibal Carracci—Claude Lorraine—French School—The Seven Sacraments by N. Poussin—Spanish School—Flemish School—Dutch School—A. Cuyp; View of the Maas—William Van de Velde; Entrance of the Texel—Salt's Collection of Egyptian Antiquities—Dinner at his Royal Highness the Duke of Sussex'—Mr. Wilkie, the painter—The interest taken by the Duke of Sussex in Art and Science.

London, June 24.

After repeated visits, I am now able to give you some account of the celebrated Bridgewater Gallery. It has this name from its founder, the Duke of Bridgewater, who left it to his brother, the Marquis of Stafford, on condition that it should go to his second son, Lord Francis Egerton, its present owner. During the time that it was in the possession of the Marquis of Stafford, it was called the Stafford Gallery, and was described by that name by Mr. W. Young Ottley, in a work in four volumes, with engravings. By the variety of its contents, it holds the first rank among all the collections of paintings in England, for it has masterpieces of the Italian, Dutch, and

French schools, and the Flemish, Spanish, and English are not neglected. Of the rooms in Bridgewater House, which contain it, two are lighted by lanterns above. Of more than 300 pictures, including the purchases of the present owner, I can mention only the principal. To make it more clear to you, I add to each the number in the printed catalogue.

ROMAN SCHOOL.

RAPHAEL.—1. The Madonna with the Fan Palm. A circular picture, about 3 ft. 9 in. in diameter, the composition of which is highly original. The Virgin Mary, seated at the right hand, holds the fair-haired child on her lap, by her veil, part of which she has wound round his body, while it takes, with the most feeling expression of childish joy, some flowers, which Joseph, kneeling, is presenting to it. The body of the child is very beautiful in the lines, and in the contour there is that delicacy in the indication of the surfaces, which is peculiar to Raphael alone. The lights incline to white,—the shadows to grey, with a touch of brown. The under-garment of the Virgin is deep purple—the mantle dark blue, with a green lining,—the sleeves are bright yellow in the lights, and violet in the shadows. The under-garment of Joseph is dark-purple—the mantle yellowish-brown,—the seams are marked with gold. The circumstance that Mary and Joseph are seen entirely, the child very nearly in profile, gives the picture something very definite and clear, which is enhanced by the figures being very decidedly

relieved against a fine landscape with blue mountains and a bright horizon. Of all the pictures of Raphael described by Vasari, this is nearer to none than to the Holy Family in the gallery at Munich, which was originally painted for Dominico Canigioni. The delicate face of the Madonna, as well as the whole figure, is founded on the same model; in both pictures, there is the depth of religious feeling, which Raphael retained from the school of Pietro Perugino, combined with the more thorough study of nature, which he first had an opportunity of making in Florence. From the rather greater softness in some parts, especially the landscape, I believe, however, that this picture was painted rather sooner than that at Munich, and may be placed between the latter and the Madonna del Cardellino, in the Tribune at Florence, that is, in the year 1506. Unfortunately, this fine work, which is certainly one of the most excellent of the master while at Florence, has suffered much injury. In Joseph, many parts, especially the hands have been badly repainted; the head and neck of the Virgin have been much injured by cleaning, the hands and feet are thereby become quite flat and pale. It formerly came from the collection of Tambonceau into the Orleans Gallery. It has been transferred from panel to canvas. (No. 12.)

2. Mary contemplates with affection the child stretched out upon her lap, which looks up fondly at her. From the Orleans Gallery, where it was transferred by Haquim from panel to canvas. It is probably to this operation, which is always

very hazardous, that we may ascribe, at least in part, the bad condition in which the picture now is. Many of the principal parts, for instance, the head of the child, the hair of the Virgin, have lost their original form by cleaning. Most of the shadows, the left side of the hair of the Virgin, are painted over, and on her left check also some places are re-touched. The toes on the left foot of the child are in a better state of preservation than any other part. Though such a condition renders it very difficult to judge of the picture, I miss here the breath of life, which even damaged pictures of Raphael still possess, and the delicacy of his drawing. The right hand of the child especially appears to me to be too feeble for him, considering the elevated rank, as a work of art, which the picture, upon the whole, maintains. It is well known that there are many old copies of this beautiful composition; the most celebrated of which is in the Museo Borbonico at Naples. (No. 11.)

3. The Virgin, standing in a landscape, lays one hand on the head of the infant St. John, who approaches with reverence the infant Jesus, who is standing before her. Further back, Joseph is seen walking. This fine composition must have very early enjoyed great reputation, for there are few pictures of Raphael, of which so great a number of old copies are in existence, which are regularly called originals. Now, though this is one of the finest with which I am acquainted, and formerly passed for a Raphael in the collection of Queen Christina, and afterwards in the Orleans

Gallery, I cannot assent to this opinion: however delicate and beautiful the features of Mary are, they still want the wonderful intellect and soul which is so exclusively peculiar to Raphael. The character and expression of the child are of the most admirable intention, but are, nevertheless, dull and inanimate,—the marking of the forms is destitute of that fine feeling, that correct understanding, which Raphael never loses in the later period to which this composition belongs. This is particularly observable in St. John, and the left arm of Christ, and in all the extremities. The colours in the drapery and landscape are of a fulness and brilliancy which we do not find in Raphael. Next to the purest lapis lazuli of the cloak of Mary is the deepest, very full red. The middle ground of the landscape is of powerful sap-green, —the distant mountains dark-blue. The fleshy parts, which are almost entirely painted with dead colour, are, in Christ, too white,—in St. John, too uniformly brown. Lastly, the execution is indeed extremely careful; but not like Raphael, spiritedly modelling the forms; but blended in the smoothed surface with colour ground very fine. With the exception of some inconsiderable chips in the wood, which have been filled with paint, the picture is in excellent preservation.

4. Mary lifts the veil from the sleeping Infant, who is worshipped by St. John. An old very good repetition of the composition, the most known copy of which is in the collection of the Louvre at Paris, under the name of "La Vièrge au Linge." (No. 13.)

Giulio Romano.—Juno awaking snatches the sucking Hercules from her breast. The action of the principal group is not happy, and two graceful boys in the back-ground, climbing up a tree, as well as a third, with two satyrs, and the landscape, are more pleasing. The picture, which is of moderate size, is, for him, remarkably clear and warm in the colouring. From the Orleans Gallery. (No. 18.)

Polidoro da Caravaggio.—While the Egyptians are drowning, the Jews thank Moses, whose figure is taken from that of St. Paul preaching at Athens in Raphael's cartoon. The attitude is grand; the heads exaggerated. Upon a brown ground, the outlines and lights of the figures are marked with a brighter colour, so that the sketchy picture looks like Sgraffitto. In this his ordinary manner, Polidoro had adorned the fronts of many houses in Rome with the most ingenious compositions. For this purpose the wall was covered with a dark colour, and when that was dry, a lighter colour was laid over it. Now, as we draw with chalk on coloured paper, so the artist took a pointed iron tool, and with that scratched his figures in such a manner that the upper coat, where he had made a stroke, was removed, and the lower dark colour appeared in his outlines and hatchings, and showed them very distinctly. (No. 84.)

Balthasar Peruzzi.—The Wise Men's Offering. In the style of Raphael's school, with his well-known capricious additions of turbans and other strange costumes; his extravagantly glow-

ing tone of colour, and rather indifferent heads. The easel pictures of this versatile and ingenious artist are rare. From the Orleans Gallery.

THE LOMBARD SCHOOL.

B. Luini.—A beautiful female head, warm in the colouring, in the well-known style of Lionardo da Vinci, and accordingly so called in the Orleans Gallery. (No. 49.)

Correggio.—An old and good copy of the Vièrge au Panier, in the National Gallery. In the Orleans Gallery it passed for the original, and has the advantage of being in better preservation. No. 58.

Parmegiano.—1. A moderate copy, formerly in the collection of Queen Christina, and in the Orleans Gallery, of Cupid making his bow, which is so often met with, after the original, which is unhappily very much damaged, in the Imperial Gallery at Vienna. 2. The Virgin and Child, St. John, and Mary Magdalen, differs very much, both in the characters and colouring, from this master, and may perhaps be by another of the able imitators of Correggio. (No. 31.)

Schidone.—The Virgin teaching the Infant Christ to read. The invention, as for the most part in this late imitator of Correggio, is poor, but the warm brownish chiaro-scuro of great depth and force. From the Orleans Gallery. (No. 68.)

THE VENETIAN SCHOOL.

Titian.—1. The three Ages of Life. In a fine landscape a beautiful fair girl is seated, in

sweet concord with her lover. In both, but especially in the profile of the girl, the holy feeling of youthful innocence and affection is most charmingly expressed; and this is perhaps one of the most beautiful Idyllic groups that art has produced. The magic is uncommonly enhanced by the spirited and yet very careful execution, and the bright, wonderfully clear gold tone. On the other side of the picture are some children asleep, on whom Cupid steps without at all disturbing them in their repose. In the distance is an old man, who pays no regard to Cupid, but is engaged in contemplating two skulls which lie on the ground, and remind him of the vicissitudes of human life. The artist, with refined tact, suffers this feeling to appear only in the back-ground. The landscape, with its deep green, its light blue distance, and its bright sky, breathes, like the main group, the most cheerful freshness of life. Titian painted this fine picture for Giovanni di Castelli, in the early period of his life, when the example of the great Giorgione had a very powerful and beneficial influence upon him in all parts of his art. Giorgione was properly the inventor of such allegories and imaginative pieces; so that another copy of the picture, which last has passed through the collections of Queen Christina and Orleans, was ascribed to him in the collection of the King of France. (No. 30.)

2. La Venus à la Coquille. This picture, from the collection of Queen Christina, was known by this name in the Orleans Gallery. Venus rising above the sea, which reaches her knee, is wringing

the water out of her brown hair. Near her, upon the water, is a shell. The elevated beauty of the Venus Anadyomene of the ancients is out of the question, yet this figure bathing is very pleasing, and for Titian uncommonly graceful in the attitude. It was painted rather later than the preceding picture, and therefore approaches in the lights nearer to white, and in the shadows to pale brown. All the parts appear rounder, but less bright and clear. No. 76.

3. Diana and Actæon. A composition of eight figures, two-thirds the size of life. On canvas. TITIANVS F. is inscribed in letters of gold upon a pillar. This picture, as is so often the case with Titian, is not very happy in the leading lines, especially in Actæon. The heads too, which are mostly seen in profile, are not expressive, the drawing not delicate, but the picture is enchanting from the great masses of warm chiaro-scuro, the astonishing skill and breadth of the treatment, and the poetical landscape with blue mountains. Titian painted this picture at an advanced age, and has evidently been influenced by Paul Veronese in the more slender proportions of the figures, in the use of striped draperies. Unfortunately the picture has become, by cleaning, rather lighter in the tone of the flesh than it originally was, and the threads of the dark-coloured canvas frequently appear, especially in the shadows, where the colour is not laid on so thick. No. 90.

4. Calisto's fault discovered. Companion to the preceding, a composition of eleven figures. Upon

a pedestal is in like manner TITIANVS F. This picture has on the whole the same properties as the preceding; the figure of Diana is particularly slender and noble. A glowing evening red makes a more striking contrast with the dark blue mountains of the landscape, and the reflections of many parts, for instance on a nymph near Callisto, still deeper and more effective. This masterpiece is even still more damaged; the black threads are visible in all the shadows; in the body of Diana, and of the nymph in front, all connexion is so interrupted, that the original colour looks like insulated spots. Only a few parts, for instance, a portion of the neck of the nymph, quite on the left hand, still give an idea of the reddish, deep golden tone, which the whole picture formerly had. The shadow on the leg of the same nymph is coarsely painted over. No. 91.

These two pictures were in the Orleans Gallery, and are said to be those which Titian, according to Vasari's account, painted for Philip II., King of Spain. Though I do not doubt their originality, I must however observe, that there is a duplicate at Madrid, formerly in the Buen Retiro Palace, which now adorns the Gallery of the Royal Museum.

5. Portrait of Pope Clement VII. appears to me to be too feeble for Titian. No. 44.

SEBASTIAN DEL PIOMBO.—The Entombment. After a composition by Michael Angelo, from the Orleans Gallery; is in such a state from being painted over, that no opinion can be given of it. No. 98.

PARIS BORDONE.—Repose of the Holy Family, in a rich poetical mountainous landscape. An uncommonly carefully executed, and glowingly-coloured picture, of this very unequal follower of Titian. No. 281.

PALMA VECCHIO.—Portrait of a Doge on a red seat, a knee-piece. The head very animated, and well conceived; the hands feeble; the execution careful; the colouring, for him, less striking than usual. From the Orleans Gallery, No. 57.

Two Holy Families in landscapes, which are ascribed to Palma Vecchio Nos. 94 and 97 are pretty pictures, by another Venetian master, not known to me. The colouring of No. 94, in particular, is remarkably brilliant.

TINTORETTO.—1. The Entombment, from the Orleans Gallery; figures three quarters the size of life. Far more noble and true in the action than usual, especially the group of the Virgin fainting, with two women, is dignified and full of feeling, careful in the execution, but less warm and clear in the tints than his pictures frequently are. No. 93.—2. Portrait of a Venetian Nobleman, from the Orleans Gallery. Noble and powerful in the intention, admirably modelled, the tone of the flesh a warm red; the hands faded by cleaning; painted in 1588. No. 47.—3. Portrait of a Man with a large open book. Black, with the exception of the face, which is most powerfully coloured in a reddish brown tone. No. 52.

LORENZO LOTTO.—The Virgin and Child, and four Saints. The attitude of the child is

ungraceful. We have here the delicacy of the heads and of the tone peculiar to this master. No. 24.

ANDREA SCHIAVONE.—1. Christ before Pilate, from the Collection of Queen Christina, afterwards in the Orleans Gallery. Though this painter, more than most of the Venetians, has a certain feeling for beauty of leading lines, and his pictures make a great effect by contrasts of warm lights and dark shadows, these qualities cannot make amends for the poorness of the heads, the coarseness of the execution, and the heaviness of the colouring. I found this observation again confirmed in this picture. No. 92.—2. The Marriage of St. Catherine has the same faults and excellencies. No. 99.

ALESSANDRO TURCHI, called ALESSANDRO VERONESE.—Joseph and Potiphar's wife, on grey marble. A remarkably brilliant picture; all the parts very carefully rounded; but, as usual, gaudy and mannered. From the Orleans Gallery. No. 34.

BOLOGNESE SCHOOL.

LODOVICO CARRACCI.—1. The Descent from the Cross; figures as large as life, from the Collection of the Duke of Modena. Though this picture is admirably drawn, for instance, the foreshortened figure of Christ, and very clear and warm in the colouring, particularly in St. John, yet it is so theatrical in the composition, and many of the attitudes, for example, the Virgin fainting, so ill chosen, that it makes an unpleasant impression.

No. 9.—2. The Virgin, with the Child appears to St. Catherine, in a dream: from the Orleans Gallery; the figures nearly the size of life. In the Saint we recognise in the clear colouring, as well as in the character, the imitation of Correggio, otherwise the composition is not happy, the drapery too massy, the shadows too dark. No. 29.—3. A 'Pieta,' or Christ mourned over by the Virgin. A study for an altar-piece: combines with a beautiful composition, fine drawing, and striking effect, that refined feeling which this master often evinces. No. 22.

Annibale Carracci.—1. St. Gregory at prayer, surrounded by eight Angels; figures as large as life. This picture, painted by a commission from Cardinal A. M. Salviati, for a chapel of St. Gregory's church in Rome, according to the old fashion, on panel, proves with what success A. Carracci had so enthusiastically devoted himself to the study of Correggio. Not only have the angels a gracefulness of attitude like his, but in the soft gradation, in the reflections, and the general clearness of the lively colours and the careful fusion he has happily imitated him. No. 14.—2. St. Francis adoring the infant Christ, from the Orleans Gallery. Here, too, we see a diligent imitation of Correggio in his darker pieces, when he aimed at effect. No. 62.—3. Danaë receiving the golden shower; from the Orleans Gallery; full life size. A comparison of this with the preceding pictures enables us clearly to perceive the eclectic character of Annibale. Here there is no trace of the influence of Correggio,

but, in the whole conception, he had before him the great Venetian painters, Titian, Paul Veronese, &c. In the robust, compact forms, in the careful execution, there is, as in them, a visible striving after truth and nature. The beautiful poetical landscape of the back-ground is quite in the taste of Titian. No. 10.—4. St. John the Baptist points to Christ, who is approaching from the distance; from the Orleans Gallery. In this picture we see the eclectic study of Annibale on another side. We have here an academic figure. The figure is coloured in a reddish tone, like the Genius of Glory in the Dresden Gallery. The landscape is of a noble, cheerful character. No. 69. —5. St. John the Baptist as a child, in a landscape, likewise from the Orleans Gallery, is of the same class, only the position of the legs is tasteless; the landscape is too dark. No. 70.

Domenichino.—1. The Crucifixion, from the Orleans Gallery. As is sometimes the case with this master, the composition has a scattered, chance-medley effect, and it is wanting in masses and leading lines. The character of Christ sunk on the ground is indeed noble, but rather too feeble. In clearness and freshness of colouring in the *con amore* execution, this picture is, however, one of his finest works. No. 89.—2. The Rapture of St. Francis, from the Orleans Gallery. The expression of enthusiasm is very successfully given, the colouring again very bright and clear, the execution rather less careful. No. 36.—3. The Head of a Female Saint, combines that nobleness in character and expression which he knew how to give

to such subjects with his brightest colouring. No. 35.—4. A Landscape; the figures representing the discovery of the fault of Calisto. This picture continues to be ascribed, as in the Orleans Gallery, to Annibale Carracci, but so entirely coincides in all its parts with Domenichino's celebrated picture of Diana and her Nymphs, in the Borghese Palace, that I must decidedly attribute it to him. Some attitudes and heads, which are peculiarly his own, are repeated here from that picture; Annibale Carracci, besides, has not this reddish glowing tone of the flesh, this fresh juicy green of the trees. This picture, about 2 ft. 8 in. high, and 3 ft. 6 in. wide, is among his small pictures, in every respect one of the most beautiful works of Domenichino. No. 27.—5. A Landscape, about 7 ft. wide, and 4 ft. high; from the Orleans Gallery. In the fine forms of the mountains, which are interrupted, in the middle distance, by buildings in an elevated style of architecture, the amiable, poetical feeling of Domenichino is as clearly expressed as in the figures,—a couple of lovers watched by an old woman, a flock of sheep led to drink at a piece of water, and fishermen crossing it in their boat. The treatment is broad and masterly, the general tone uncommonly fresh and clear. Such a picture is instructive, as serving to convince us what models a Gaspar Poussin found ready to his hands. No. 79.—6. Another Landscape, with fishermen, and women washing in a piece of water, is indeed likewise noble in design, and carefully executed in a very good impasto, but heavier and harder in the colouring;

and many parts having become dark, the effect is specky and inharmonious.

ALBANO. — Salmacis and Hermaphroditus; from the Orleans Gallery. Remarkably solid and careful in the execution; but Hermaphroditus is not happy in the forms, and the landscape is rather dark. No. 75.

GUERCINO.—David and Abigail; a rich composition, with figures as large as life; formerly in the collection of Cardinal Mazarin, and afterwards in the Orleans Gallery. Notwithstanding the goodness of the composition, the heads are uniform and unmeaning, the forms hard, and the effect has become specky and inharmonious, in consequence of the darkening of the shadows. The appearance of the picture is also injured by its having been retouched in some places. No. 28.

LANFRANCO. — The Rapture of St. Francis. Though, as is generally the case with him, there is little feeling in the heads, and the shadows are very dark, this picture is distinguished, to its advantage, above many others of his, by a very carefully fused execution, in a masterly impasto, and a very striking effect. No. 21.

The tendency of Michael Angelo da Carravaggio to indiscriminate imitation is here very well represented by one, but very excellent picture by Ribera, called Spagnoletto. It represents Christ, when he was twelve years of age, teaching in the Temple. The whole composition, about 4 ft. high, and 6 ft. wide, half figures, is very original; the characters far nobler than usual. The expression

of inspired speaking in the profile of Christ, who points with his hand upwards, is extremely happy. The execution is excellent. The colours in Christ of a light, in the seven doctors, of a brownish, powerful tone. No. 279.

Of the three celebrated contemporary landscape painters, Claude Lorraine, Gaspar Poussin, and Salvator Rosa, the collection can boast some of the choicest works.

Claude Lorraine.—1. Morning; about 1 ft. 3 in. high, and 1 ft. 6 in. wide, is really a wonderful little gem of the best time of the master. The most felt execution, a certain decision of the forms, and a greater firmness in the local colours, for instance, of a juicy warm green in the trees, of a decided blue of the distance, is here combined with the greatest delicacy of gradation, which predominates in his later works. Though a herd of cows is, in his usual manner, ill drawn, it essentially contributes to excite the Idyllic feeling of the refreshing coolness of a fine morning, in the most beautiful natural scenery. This picture is marked No. 101 in the Liber Veritatis. No. 43.

2. A Morning Landscape; in the noble and cheerful character of an antique Idyl, which is still further indicated by the figures of girls dancing and of the shepherd metamorphosed into a tree. Painted rather later than the preceding; hence a rather more general tone predominating; the green of the trees cooler, the execution less detailed; on the other hand, wonderfully charming in the gradation of the silvery tone of morn-

ing coolness. Marked No. 142 in the Liber Veritatis, and painted in 1657 for M. de la Garde. No. 64.

3. A large Landscape, with Moses, to whom Jehovah appears in the burning bush. The grand and sublime scenery is well suited to such a subject. In this picture, painted nine years later than the preceding, the broad treatment of his later period is perfectly formed. The principal stress is laid on the moral effect; and the harmony of the colouring of the whole, and, as in most of his pictures of that time, a cool silvery scale of colours, with a pale green of the trees, predominates. Marked No. 161 in the Liber Veritatis, and painted in the year 1664, for a M. de Bourlemont. More recently it was in the possession of Mr. Clarke, then of Mr. Edward Bouverie, from whom the Duke of Bridgewater purchased it. No. 54.

4. The beams of the morning sun illumine the boundless mirror of the dark blue sea, broken only by some distant islands, its surface being but gently rippled by the wind. The exalted feeling which this scene inspires is heightened by that of solitude, which is produced by an old man walking along the shore; lastly, the ruins of a magnificent portico call to mind the perishableness of all the works of man, while Nature ever flourishes in her pristine beauty. This is one of the capital pictures of the master, as well for the poetical design as for the depth and fulness of the colours, and the judicious employment of all the resources of art to produce this magical effect. It is the

companion of the preceding, and has passed through the same hands. No. 60.

GASPAR POUSSIN.—1. In a poetical landscape, with fine wooded mountains, a violent storm rages. This masterly picture, from the Colonna Palace, has the advantage, over many of Poussin's, of great clearness in all the parts. No. 63.

2. The view of a mountainous tract in the environs of Tivoli, in which the point of sight is taken very high, has become so very dark that little of the details can be distinguished. No. 280.—3. A smaller landscape, traversed by a river, of extraordinary delicacy in the treatment, soft, cool light and shade, and great clearness in every part. No. 89.—4. A worthy companion to the preceding; a richly wooded valley, surrounded by delightful hills, only not in such good preservation. No. 56.

SALVATOR ROSA.—1. A wild rocky country on the coast of Calabria, marked with the name of the master, and when in the collection of the Duc de Praslin, to which it formerly belonged, called, from the figures, by the name of "Les Augures." This picture entirely differs from the usual style of the master, by the very great brightness and clearness, and the delicate finish of all the parts. The effect is extremely pleasing. No. 38.—2. A large Landscape, with Jacob and his flocks, is one of those brown and broadly painted pictures which have turned so dark that they afford no pleasure No. 15.

I observe in general, that there are likewise very good pictures by many second-rate masters of the Italian school, such as Pietro da Cortona,

Mola, Lauri, Cignani, Gessi, Elizabeth Lirani, Luca Giordano.

FRENCH SCHOOL.

NICHOLAS POUSSIN. — 1 — 7. The celebrated Seven Sacraments, painted by Poussin, at Rome, for M. Chantelou, afterwards purchased by the Regent, Philip Duke of Orleans, for 120,000 livres, and bought out of his gallery by the Duke of Bridgewater for 700*l.* each, or 4900*l.* In consequence of Poussin's enthusiasm for antique art, and his profound and noble sensibility to the emotions which nature excites, events of the old world in landscape scenery afford the greatest satisfaction of all subjects treated by him. In those taken from the Bible, however, the application of his studies from the antique, especially in the heads, which is incompatible with their spirit, displeases the eye. In these subjects, too, he has often fallen into the besetting sin of the French artists, the theatrical style. These Sacraments have, in a greater or less degree, the faults here mentioned, and besides this, are, like so many of his pictures, unfortunately painted on a red ground, and have become dark in places, in consequence of the ground being uncovered by frequent cleaning. The harmony, too, is often broken by the glaring blue and red draperies which Poussin introduced in his later performances. The composition, the correct drawing throughout, the draperies, the careful execution, and the landscape back-grounds, entitle them to rank among his most excellent works. Nos.

101—107. As compositions, the Confirmation, Marriage, and Baptism, are distinguished above the rest. Among the admirable figures in the latter, one is taken from Michael Angelo's celebrated cartoon of Soldiers Bathing. Baptism and Ordination are particularly pleasing for their fine landscapes. The Last Supper, and Extreme Unction, prove that Poussin was not skilful in the treatment of night-scenes; the shadows are black, the effect of the light of the tapers much too red and hard. It must be very interesting to compare with these the other series, likewise originals, in the possession of the Duke of Rutland in Belvoir Castle.—8. Moses striking the Rock; painted for the same M. Chantelou, and likewise from the Orleans Gallery. A rich masterly composition, full of the most animated and happily conceived actions and expressions of the thirsty people, eager to enjoy the long-desired refreshment. A poetical landscape, in the warm glow of evening, enhances the charm of this picture. No. 25.

Of the French masters who, like Michael Angelo da Caravaggio, merely imitated Nature, while Poussin proceeded in the same course as the Carracci, there is here a Company of Musicians by Valentin, extremely spirited, with great truth to nature in the heads; the whole very clear and carefully executed.

Bourguignon.—There is a rarity by this master, viz. a large landscape, the composition of which is grand; but the lights are cold, the shadows heavy and dark.

THE SPANISH SCHOOL

Is well represented by the portrait of a son of the Duke of Olivarez, by Velasquez. The attitude of the whole figure, which is the size of life, is easy; the head of the young man, taken in full light, is very ably and carefully painted, in a wonderfully clear, warm, brownish tone. This picture was purchased by Lord Francis Egerton himself, at the sale of the collection of Count Altamira. No. 221.

FLEMISH SCHOOL.

Van Dyck.—1. The Virgin and Child. Rather more noble in the characters than usual, and at the same time very carefully executed, and of a brilliancy of colouring approaching to Rubens. This picture is probably a recent acquisition; for it is not in the catalogue printed in 1830.—2. Portrait of a man: in the noble simplified conception of the forms, in the deep golden tone of this admirably painted portrait, we plainly recognise the influence of Titian or Tintoretto. Likewise a new purchase, which was in the exhibition of the British Institution.

Gonzales Coques.—Portrait of a man in a black dress; small whole-length. The head finely modelled, in a full tone. The touch has some resemblance with Teniers, whose portrait this is said to be. No. 233.

David Teniers.—There are here specimens of the different styles of this excellent master. 1. Playing at Skittles, in a court-yard; nine

figures. Full of life; of the artist's early period, as the very brown tone of the countenances proves. No. 246.—2. The Alchymist blows the fire under a crucible; by his side a young man; farther back two workmen; various utensils lying about. Marked 1649. From the Orleans Gallery. Painted with great spirit and mastery, with peculiar harmony in the composition of the tones of the cold scale of colours, and of remarkable clearness and delicacy in the gradations. This is the best style of Teniers, and his best period. 1 ft. 4 in. high, and 1 ft. 8½ in. wide. On panel, No. 167.—3. Peasants at Play. Slightly treated, but of the same time as the preceding. No. 208.—4. In the front, two men smoking; in the back-ground, four boors playing cards. This picture, only 6¼ in. high, and 8 in. wide, is of the same period, and has extreme delicacy of tone. No. 226.—5. A peasant with a basket goes up to a woman who is standing before a house-door. This picture, though slightly painted, is extremely pleasing, from the striking effect of light and shade. No. 197. In the catalogue it is erroneously ascribed to the elder Teniers.—6. A Village Fair. Eating, drinking, and dancing amuse the numerous company. In the distance is seen the country house of Teniers, and a party of ladies and gentlemen coming to the fair. The animated and diversified expressions of rural cheerfulness, the natural arrangement, the fine touch, the bright clear harmony of the whole, the admirable tone of the air in the distant landscape, make this capital picture very pleasing. 2 ft. 1 in. high, 2 ft. 4½ in.

wide; on canvas, No. 218.—7. A Peasant's Wedding, kept by about thirty-four persons in a court-yard. The bride sits modestly at table between two elder women, and other guests, while the rest of the company are dancing and smoking. Admirable in the attitudes, and very carefully executed; but smoother and less spirited in the touch, and rather heavy in the colour, especially in the pale sky and the landscape. No. 242.

Of two masters who painted in the style of Teniers, Gillis van Tilburgh, and Van Harp, there are by each two pictures, of which a large Peasant's Wedding, by the former, is one of his best pictures. The Gallery contains also pictures, some of them of great merit, by various masters of the second rank; such as Von Craesbecke, Jan Breughel, Paul Bril, Wildens, Artois, Huysman, Jan Fyt, Steenwyck, &c.

DUTCH SCHOOL.

Rembrandt.—1. Portrait of himself at the age of about fifty, admirably painted in a remarkably true local tint of the flesh; but, as is sometimes the case in his pictures of that period, less warm and clear in the tone, especially in the grey shadows.—2. A Female Portrait, in a rich dress, is one of his uncommonly bright pictures taken in full light, carefully finished. No. 165.—3. A Study. The head of a man, masterly painted in the finest golden tone; the remainder has only the first coat. No. 244.—4. An old woman, in a bright red dress, before whom a boy is kneeling, is supposed to be intended for the prophetess Hannah with her

son Samuel. The figures are relieved with extraordinary force by the dark back-ground.

SALOMAN KOONINCK.—A young man is very intently reading a book in a lofty apartment. The effect of the light falling in is executed with great knowledge and delicacy; but this follower of Rembrandt wants his power; however, he painted this picture, which is marked with his name and the date, 1630, when he was only twenty-one years of age.

JAN VICTOR.—Old Tobit gives instructions to his son previous to his departure; the mother sits at her spinning-wheel. A picture of this scholar or follower of Rembrandt's, which is very pleasing by the simple truth of the action, the tender harmony of the clear, very broken colours, and the finished execution.

NICOLAUS MAES.—A girl sitting in a room is threading her needle. The effect of light and shade is very striking, and it is carefully treated with a certain degree of breadth. More attention has lately been paid to the merit of pictures of this kind, by this scholar of Rembrandt, so that they are now much esteemed in England. They generally represent quiet domestic scenes, and are distinguished by great clearness and warmth of the light and shade, which is always very effective.

GERRARD DOUW.—1. Portrait of himself at the age of about 22. It is a most complete reduction of the manner of his master, Rembrandt, to a miniature scale. A night-cap casts a shadow across the upper part of his face, adorned with

mustachios, and a small beard, which is painted in a very clear and bright golden tone: considering the high finish, the lightness and freedom of the touch is truly astonishing, 6½ in. high, 5 in. wide. On panel.—No. 232.—2. A young man with a violin, sits at a table, on which there are a globe, a candlestick, and the music-book, in a room which receives the light through a large bow-window. He wears a cap with a feather in it. The books and other things lying about, contribute to complete the feeling of the comfort of a quiet domestic life, which Douw has expressed in this picture in a most extraordinary degree. At the same time, the most masterly execution is so great, —the effect of light, in all the parts, so admirable throughout—the harmony so delicate, that one is never weary of admiring this little gem, which with the celebrated Evening School in the Museum at Amsterdam, is in my mind, one of the most charming pictures of this great master. 12⅝ in. high, 9⅞ in. wide. At the top, semicircular. On panel. No. 232.

Gabriel Metzu. — 1. A woman selling herrings in her shop. An excellent picture, at the time when his works were finished with great care; in solid impasto, and a warm full tone. 7¾ in. high, 6½ in. wide. No. 209.—No. 2. A lady in elegant negligée, caressing a spaniel; more licked in the treatment, and heavier in the tone, than is usual with Metzu, otherwise very elegant. No. 120.—No. 3. A horseman halting before a house, and a lady pouring out a glass of wine for him. Painted with great breadth and lightness, in a

cool silvery tone, which the artist latterly adopted. At the time of Descamps, it was in the celebrated collection of Lubbeling at Amsterdam. 1 ft. 8 in. high, 2 ft. 2 in. wide. On canvas pasted on panel. No. 235.

FRANS MIERIS.—A young lady in a red bodice, trimmed with ermine, and a blue satin dress, tying her cap under the chin. The precision of all the parts taken in full light, combined with the softness and delicacy of the touch, give a great charm to this picture. 11 in. high, 9 in. wide. On panel. No. 176.

CASPAR NETSCHER.—The Duchess of Mazarin, and M. de St. Evremont, represented as Vertumnus and Pomona. A very elegant picture. In the latter, cold, and rather licked manner of the master. No. 239.

EGLON VAN DER NEER.—A handsome boy, dressed in pale blue silk, and an orange cap, adorned with the tail of a bird of paradise, is beating a drum. This little picture has, in the highest degree, the mellowness, the great elegance, in which this rare master so nearly approaches Caspar Netscher. No. 247.

PIETER VAN SLINGELANDT.—A man offers partridges for sale to a cook, who is peeling oranges; beside her, is the man-cook with the spit: marked 1685. No idea can be formed of the excessively finished execution of this picture; thus, among the many accessories, we distinguish in a loaf that is cut, every one of the little holes in the crumb. If, in this respect, he surpasses even Gerrard Douw, he is far inferior to him, by the cold, ge-

neral tone, the heaviness and opaqueness of the colours, and the want of meaning in the countenances. 1 ft. 6 in. high, 1 ft. 3 in. wide. On panel.

WILLIAM VAN MIERIS.—A woman gives something to drink to a violin player, at a table covered with green cloth. An excellent picture of his earlier period, when he was nearer in painting to his father, Franz; the impasto is therefore better, the tone warmer, and the treatment not so licked. No. 175.

ARY DE VOYS.—The portrait of a boy with a book. An excellent work, marked with the name of this rare master; delicate in the execution, and clear, warm, and harmonious in the tone. No. 230.

JAN STEEN.—An old fishmonger offers a haddock to a girl; four other persons are present: half-length figures; full of life in his manner; but of that dark-brown tone in the heads of the men which is less approved of, and a certain hardness in the outlines. No. 228.

ADRIAN BROUWER.—By this, the most licentious of all painters of common ale-house scenes, but who excels them all in mellowness of touch, there is here a hilly landscape, with a farm-house and some polled trees, extremely spirited in design and execution, and of striking effect of light, resembling Rembrandt. The old frame is adorned with flowers by D. Seghers. This picture was purchased by Lord Egerton in Russia. No. 161.

ADRIAN VAN OSTADE.—1. Two workmen playing backgammon, a third looking on. Very bright in the tone of the flesh, with a masterly broad

touch. Marked 1644. Knee-piece. 1 ft. 1 in. high, 1 ft. 3 in. wide. On panel. Formerly in the celebrated collections of Blondel de Gagry, and Count Von Merle. No. 212. This picture is disfigured by a badly painted addition at the side of the window. No. 2. A woman in the door-way in animated conversation with a man outside. A vine climbs up the front of the house. Marked 1667. These half-figures are of an unusual size for Ostade; but admirably and very carefully painted, though less transparent and warm in the tone than usual. 1 ft. 4½ in. high, 1 ft. 2½ in. wide. The left hand of the woman, and the right hand of the man, have been re-touched. No. 214.—3. A lawyer, seated at ease in his room, is reading a document. A man with a look full of expectation, stands by him with a present of game. Besides the dramatic interest in which this picture approaches the manner of Wilkie, the head of the lawyer is one of the most spirited and animated that Ostade ever painted. The tone of the flesh is bright, and, at the same time, warm and transparent, the light very striking. This little jewel comes from the collection of the Greffier Fagel. Marked 1671. 1 ft. high, 10½ in. wide. On panel.—4. Country-people before a village ale-house, some of whom are playing at nine-pins. Marked 1776. A rich, carefully executed picture; but the landscape is rather cold in the tone for Ostade; the flesh rather too red. 1 ft. 5 in. high, 1 ft. 8 in. wide. Canvas. No. 297. From the Geldermeester collection.—5. A jolly countryman drinks a toast. Marked 1677.

Remarkably animated, and warm-hearted in the expression,—free in the treatment,—true in the tone of the flesh, though less glowing and transparent. 6 ft. ¾ in. high, 5 ft. ¼ in. wide. On panel. No. 210.—6. Peasants in an ale-house. No. 204. Here I miss the spirited touch, and the clear colouring of the master.

Isaac Ostade.—1. A halt of travellers on horseback at a village ale-house. A rich picture, powerful and warm in the tone, and carefully executed. 1 ft. 11 in. high, 2 ft. 9 in. wide. On panel. No. 127. 2. A great number of country-people assembled before a village ale-house. A waggon stops. A fiddler is playing under the trees. By the full glowing tone of great effect. 1 ft. 9 in. high, 2 ft. 5¾ wide. On panel. No. 128.

Paul Potter.—Three oxen in a meadow, very true to nature, especially the one lying near an old willow tree. The treatment is rather dry,—and the too red colour of one of the oxen injures the harmony. 10½ in. high, 11¾ in. wide. On panel. No. 140.

Adrian Van de Velde.—A red cow is being milked. A yellow one, and a sheep are lying down. A most delicate and warmly touched little picture, of striking effect. 5½ in. high, 6¾ wide. No. 215.

Contrary to the two preceding masters, the two following frequently represent their animals in the richer landscape scenery of the south.

Nicholas Berghem.—1. A long bridge is thrown over a piece of water which traverses a flat country, with an extensive distance. A hawk-

ing party, and country people, animate the landscape, illumined with the warm glow of evening, and all nature sunk into a calm. The clearness and force of this effect, the delicacy of the touch, admirably impasted,—the refined taste in the disposition,—the correct drawing, show the master in the highest perfection of the qualities for which he is so greatly esteemed. This gem formerly adorned the Slingelandt and Colonna collections. 1 ft. $2\frac{5}{8}$ in. high, 1 ft. $9\frac{1}{2}$ in. wide. On panel. No. 117.—2. In a bare landscape, in which rises a mass of rocks, there is in front a woman upon an ass, with its foal, and a herdsman with three cows. Singularly clear and brilliant, in a glowing evening light. $9\frac{1}{2}$ in. high, 1 ft. wide.—3. By the side of a cool piece of water, which runs along wooded rocks, are a Satyr and two Nymphs: near them two cows, and goats, which are more true to nature than is often the case. Very delicate in the execution,—the distance in particular, softly mellowed off. 1 ft. $7\frac{3}{4}$ in. high, 1 ft. $11\frac{1}{2}$ in. wide. No. 126.—4. In a landscape with rich verdant rocks, herdsmen with their cattle, among whom, a woman riding on an ass is the principal figure, are returning home along a road. The picture is admirably impasted in a warm evening light, the effect of which, however, is rather injured by the too dark mass in the foreground. 2 ft. $\frac{1}{2}$ in. high, 2 ft 7 in. wide. Canvas. No. 158.—5. A river runs along a range of lofty rocky mountains. Among the numerous figures, we have, again, his favourite, a woman riding on an ass. In this picture, the cold blue and heavy

tone, which is no favourite, and the motley effect predominate. 3 ft. 9 in. high, 5 ft. 3½ wide. Canvas. No. 151.

KAREL DU JARDIN.—Country people with mules, and other cattle, pass a ford in a mountainous country. It is picturesquely designed, and very delicately executed, with great truth to nature. A soft evening light perfectly corresponds with the cool silvery tone of the whole. 1 ft. 11⅛ in. high, 2 ft. 5½ in. wide. Canvas. No. 241.

PHILIP WOUVERMANN.—A landscape, with a piece of water, in which boys are bathing. On a hill, a waggon laden with hay. In the foreground, two horses, and other figures. Both in the composition and execution, an excellent picture, in his third manner, of a clear, delicate, silvery harmony. 1 ft. 2 in. high, 1 ft. 4 in. wide. Panel. No. 143.—2. The companion, where horses are watered at the foot of a bridge, over which, a hay-cart is passing, is rendered less harmonious by the rather dark sky and ground.

ALBERT CUYP.—1. View of the Maese near Dort, on a fine summer morning, with a great number of ships. In a boat with three trumpeters, there is a party of persons of distinction, supposed to be Maurice, Prince of Orange, and his suite, going to review the Dutch fleet. 3 ft. 9½ in. high, 5 ft. 6½ in. wide. Canvas. This is one of the most celebrated of Cuyp's works, and of the Dutch school, the finest in the collection. It looks as if the painter had dipped his pencil in light, to express the play of the sunbeams, which have dispersed the morning mist upon the waters and the

ships. If I had admired at a distance the clearness of the surface of the water, the reflections on the dark sides of the vessels, I was perfectly astonished when I drew nearer, and saw in how free and masterly a manner all this was attained with the greatest decision. It is not possible to have a more perfect, a more animated picture of the life of the Dutch on the water, and in their ships, than by this picture, and we can feel the pleasure with which the artist must have been penetrated in the progress of his work. This picture comes from the celebrated collection of Mr. Slingelandt in Dort. No. 48.—2. Under a group of trees, a woman is milking a cow, near it, is another cow lying down, and a horse; in the distance a meadow. On the other side, a piece of clear still water, in which there are four cows, two horses, and two ducks. The afternoon sun spreads a bright light over all objects. A faithful and pleasing picture of Dutch country life. 4 ft. 6 in. high, 5 ft. 9 in. wide. On canvas. No. 193.—3. A picture of the same size, and a similar subject, in which a shepherd is playing the flute, proves, by a massy rock which interrupts the lines and the harmony, that Cuyp has not here been happy in combining scenery with which he was well acquainted with that to which he was a stranger. No. 220.—4. The ruins of the Castle of Koningsvelt. Travellers and horses in front of an alehouse, in a warm evening light, and very carefully finished. 1 ft. 6 in. high, 2 ft. 6 in. wide. On panel. No. 182.—5. Upon a road which winds by a group of trees, a lady and gentleman on horse-

back are conversing with some country people. Though being of the earlier period of the master, it is something heavier in the tone, and less free in the touch; it is, however, extremely pleasing by the idyllic character of the powerful warm effect of light. 1 ft. 5 in. high, 1 ft. 8½ in. wide, On panel. No. 189.

JAN WYNANTS.—There are five pictures by this artist, three of which have figures by Adrian Van de Velde, and two by Lingelbach. Among them, three (Nos. 131, 132, 133,) seem particularly deserving of notice, for the careful execution and good keeping.

JACOB RUYSDAEL.—His Lordship told me that this master was one of his especial favourites. The pictures in the gallery testify his great talent, in various ways. 1. On the plain near Haarlem, which is covered with trees, a ray of light falls between dark shadows of clouds. The picture, which is extremely well executed, inspires a feeling of deep melancholy. 1 ft. 4½ in. high, 1 ft. 6 in. wide. On canvas. No. 134.—2. A wood, through which a road leads to a village, the church of which appears,—the numerous figures of horsemen, a cart, and other figures, are by Philip Wouvermann. This fine picture, in which the feelings of country life are vividly expressed, is remarkable, because it shows the influence which Hobbema sometimes had over Ruysdael. In the intention and treatment, it so much resembles him, that it is ascribed to him in the catalogue. 2 ft. high, 2 ft. 8 in. wide. On canvas. No. 154.—3. The same may be said of the composition of a

sluice with a bridge, a windmill, and other buildings; a picture which is particularly pleasing by the brilliant sun light, the clear water, and the powerful colouring. 2 ft. $1\frac{1}{4}$ in. high, 2 ft. $6\frac{3}{4}$ in. wide. Canvas. No. 138.—4. By the side of a wooded hill, a stream flows, in which two fishermen are drawing their nets; the coolness of the wood, and the water is particularly attractive in this picture, the tone of which is dark. 1 ft. $6\frac{3}{4}$ in. high, 2 ft. $\frac{3}{8}$ in. wide. Canvas. No. 193.—5. A rapid stream rushes through a thick forest. Some charcoal-burners and wood-cutters heighten the feeling of rudeness and solitude, which predominate in this dark-toned picture. Formerly an ornament of the Lapérière Collection. 2 ft. high, 2 ft. 4 in. wide. Canvas. No. 164.

Hobbema.—1. The scattered houses of a village embosomed in trees. One of the houses is brightly illumined by a sunbeam. In the foreground, a reedy piece of water, and three figures. Very pleasing from the falling lights, and the tender gradation. Some parts have, however, turned rather dark. 2 ft. 2 in. high, 2 ft. 8 in. wide. Canvas. No. 166.—2. A watermill and other buildings, singularly clear, careful and mellow; and for Hobbema, remarkable for the large quiet masses of shade, and bright light; marked with his name, and the year 1657. 1 ft. 2 in. high, 1 ft. $8_{\frac{1}{2}}$ wide. No. 163.

Jan Both.—A cavern in a rock, in the foreground, is very agreeably contrasted with the bluish distance. Three travellers and some animals animate this beautiful cabinet picture, which

has the warm mellow tone of a fine southern summer evening. 11½ in. high, 1 ft. 2¾ in. wide. No. 118.—2. In a mountainous country four youths are bathing in a piece of clear water, in which the serene warm evening sky is reflected. A picture of the greatest idyllic beauty, of full harmonious colouring, and soft delicate finish. 2 ft. 1 in. high, 1 ft. 7 in. wide. Panel. No. 129.

Simon de Vlieger.—By this excellent marine painter there is a view of the coast of Scheveningen, which is uncommonly striking, through the brilliant sunny light, the great truth, and the gently agitated water, the very careful execution, and extraordinary clearness.

William Van de Velde.—For pictures by this great master, this collection, like that of Sir Robert Peel, is one of the first in the world. If the latter is superior in calm sea-pieces, this is superior in representations of the sea in a state of agitation, and in naval battles. 1. View of the entrance to the Texel, in stormy weather and very cloudy and rainy sky. Among the large and small vessels which cover the agitated surface, the eye falls, in the first instance, on a packet-boat, lighted by a sunbeam, against which the foaming waves dash. There is something peculiarly pleasing in the delicate grey tone of the flat coast, which is lighted by another sunbeam. The fluidity, clearness, and motion of the water are so true to nature, the sky has such a variety of gradations in the clouds, that one always returns with delight to this poetical masterpiece. 4 ft. 4 in. high, 6 ft. 3 in. wide. Canvas. No. 152.—2. A man-of-war is

contending with the swelling waves. A piece of wreck is driving near a shoal; the dark sky threatens a more violent storm. A spirited composition, broader in the treatment, and darker in the shadows than usual. 1 ft. high, 1 ft. 3⅛ wide, No. 108.—3. The Dutch coast; the sea running very high; in the fore-ground, a fishing-boat; in the distance, two men-of-war at anchor. Of unusual force and admirable tone of the sky. Marked 1656. 1 ft. 5 in. high, 1 ft. 11 in. wide. No. 114.—4. The mouth of the river Brille; the sea slightly agitated; in front two small vessels, in the distance two merchantmen. Of great delicacy in the gradation of the broadly treated fore-ground, to the soft and mellow distance. The lights extremely clear and brilliant. It is quite a little gem. 1 ft. 0¾ in. high, 1 ft. 2 in. wide. Canvas, on panel, No. 115.—5. View of a coast, with a perfectly calm sea, and serene morning. A man-of-war having fired a gun, the white smoke glides over the smooth surface. On the coast are some crab-fishers. 8 in. high, 10 in. wide. On panel. No. 243.—6. An episode out of the naval battle which took place in the year 1666, between the English and Dutch fleets. The Royal Prince, an English ship of the line of 92 guns, having run aground upon a shoal, is compelled to strike to the Gouda, Dutch ship of the line. At a distance the fleets are preparing for battle. This picture unites great power and striking effect with the most masterly finishing. 1 ft. 1½ in. high, 1 ft. 5 in. wide. On panel. No. 113.—7. The same battle and the same event, on a larger scale, and

with a more detailed representation of the taking possession of the Royal Prince. Much more carefully executed in the details, and far more harmonious in its delicate grey tone, than most of the larger sea-pieces by this master that I have elsewhere seen. 2 ft. 5½ in. high, 3 ft. 5¼ in. wide. On canvas. No. 196.

Ludolph Backhuysen.—1. View of the Texel. The sea running very high is enlivened by seven large and small vessels; one of the elegant works of the delicate touch of the master, and of his best period, as is proved by the date, 1670, with which it is marked. 2 ft. 2 in. high, 2 ft. 7½ in. wide. On canvass.—2. View of the Y, near Amsterdam, with many vessels. This otherwise valuable picture is one of those of the master in which the labour is too evident. The colouring, especially in the water, has something too heavy and false. 4 ft. high, 5 ft. 1 in. wide. On panel. No. 168.

Jan Van der Heyden.—A Dutch town with a canal, over which there is a bridge, with figures by Adrian Van der Velde. This picture combines in a rare degree the inexpressibly finished execution of this master, with a powerful effect of the masses. The brownish warm principal tone perfectly corresponds with the similar tone of the spirited figures. A capital picture of the master. 1 ft. 6½ in. high, 2 ft. wide. Canvas. No. 199.

The great delight taken by the Dutch in flowers and fine fruit, which they have brought by cultivation to such extraordinary perfection, led them to immortalize them by art, and caused the greatest flower and fruit painters in the world to

appear among them. In this branch of the art there are likewise some chosen specimens here. No. 200 is a group of grapes and apricots, of extraordinary truth and mastery, by CORNELIUS DE HEEM, who, according to my feelings, was, with his father, JAN DAVID DE HEEM, the greatest painter in this branch, since both unite, with the highest truth and masterly execution, a more tasteful arrangement, and a more general harmony, than the other artists. No. 271 is another rich, but not so highly finished a picture, by JAN VAN HUYSUM, who is the first of all in delicacy of execution and brightness of tone: there is here a small bunch of flowers which possesses these qualities in the highest degree, on a light-coloured back-ground, which kind is the most esteemed by connoisseurs. The picture is marked with the name of the painter and the date, 1723 and 1724. 1 ft. $3\frac{1}{8}$ in. high, 1 ft. $0\frac{5}{8}$ in. wide. On panel. No. 198.

I conclude with saying that the collection is not wanting in more or less good pictures of second-rate Dutch artists, such as Mirevelt, Van Tol, Molenaer, Bega, Dusart, Frans Mieris the younger, Van Hoogstraeten, Breklenkamp, Asselyn, Stoop, Van Streg, Huchtenburg, Decker Van de Capella, Van Os.

There are only a few specimens of the English school.

DOBSON.—A portrait of the poet Cleveland is one of his best pictures, in which he comes very near to Vandyck in the intention and drawing,

and is scarcely inferior to him except in the weaker colouring. (No. 41.)

WILSON.—By him there is here another, rather less faded copy of his landscape, with the death of the children of Niobe, which composition I have more particularly described in the National Gallery (No. 45); and another landscape, more insignificant in the composition, but truer and clearer in the tone. (No. 273.)

GAINSBOROUGH.—Cows in a meadow. Of extreme lightness and picturesque beauty. In the profiles of the cows we recognise Cuyp as his model.

TURNER.—This spirited painter, who is so great a favourite with the English, has here furnished a companion to the great sea-storm by William Van der Velde, which by the violent contrast of the bright horizon with dark clouds, far exceeds the other in striking effect, but is still more inferior to it in every other respect; in the truth and clearness of the clouds and waves, in feeling and detail of the execution, and compared with it, appears like a successful piece of scene-painting (No. 169). The great crowd of amateurs, who ask nothing more of the art, will always far prefer Turner's picture.

Lastly, I would observe, that I have met with here old copies of two celebrated pictures. One, on a small scale, of the Descent from the Cross, by Rogier van de Weyde, formerly in the Bettendorf Collection at Aix-la-Chapelle, now in our Museum, is faithful, and carefully executed; and,

from the manner in which it is painted, seems to be about the time of Michael Coexie, that is, the middle of the sixteenth century. The other, the same size as the original, after St. John in the Wilderness, formerly highly extolled as a Raphael in the Gallery at Dusseldorf, now placed in the Gallery of Munich as a Giulio Romano, comes from the Orleans Gallery, under the name of the Spanish painter Vargas.

Thus, you see, that this is a collection, such as few princes can boast of, and, with the owner's love of the arts and his wealth, it is continually increasing.

Yesterday I went to view the collection of Egyptian Antiquities left by Mr. Salt, the English Consul in Egypt, who died in the year 1827, and which will shortly be sold by auction. Among the connoisseurs and friends of antiquity and art, whom the same interest brought together here, I became acquainted with Mr. Wilkinson, the most eminent scholar that England now possesses in the language and antiquities of Egypt; and likewise Professor Reubens from Leyden, who enjoys great celebrity on the same account. Of the 1283 lots which the catalogue of this collection contains, the majority are smaller articles, many of which are highly interesting for the light which they throw upon the arts, the civilization, and the history of the ancient Egyptians. How far these masters of the ancient world, in all the mechanical part of the art, had advanced in the treatment of sculpture in bronze, is proved by some admirably preserved little statues, most beautifully finished in

the severe Egyptian style. (Nos. 815 and 815 of the catalogue.) Yet the art of gilding on metal appears not to have been known to them, for, in two gilded bronze statues, the gold is laid on a coating of chalk. (Nos. 270 and 821.) That they had peculiar, and, at the same time very pleasing forms, is evident from several vessels. (Nos. 84 and 403.) A vase of earthenware (No. 86) is distinguished above all the rest by the taste and elegance of the ornaments. But I have never yet seen such a treasure of the most beautiful Egyptian ornaments of gold and engraved stones as here. The most elegant was a necklace of amethysts, cornelians, and agates, which sometimes alternated with ducks, executed in the most beautiful manner, in which the layers of the agate were very ingeniously taken advantage of, to give the colours of certain parts, for instance, the wings. In another necklace I admired the peculiar and pretty invention of the golden clasp, which was still in perfect preservation. In the class of Ethnography, the greatest rarities were two models of ships, such as were used in funerals (Nos. 513 and 514); but they appeared small and insignificant in comparison with those which have been transferred with Passalacqua's collection to our Egyptian Museum at Berlin. Something quite new to me was the wooden model of an old Egyptian dwelling-house, of the simplest kind, which was found in a sepulchre with the two ships. Four boards enclose a square space, which forms a small court; only a narrow piece of this is covered, and divided into two stories. The lower one contains

four provision chambers, with sliding doors—the upper one, the side of which is open towards the court-yard, and to which a very steep and narrow stair-case leads, is properly the dwelling, in which the owner is represented sitting, while his wife is busy in the court-yard, preparing corn; both, as the Egyptians are always represented on the ancient monuments, are of a red colour. None but the hot climate of Egypt, where there is no rain, would admit of such an arrangement. A painter's palette of alabaster is also remarkable: it has seven hollows for colours, of which red and a very brilliant blue are still on it (No. 789), and a kind of drawing-board, on which a sitting figure is drawn in very black outlines. (No. 243.) Lastly, the mummies, with their sarcophagi, are one of the most important parts of the collection. You know that I once wrote an essay upon some such mummies in the Munich Collection, which was printed in the Transactions of the Bavarian Academy of Sciences, and since that time have examined a great number of such monuments. But I here found some, which in splendour and richness of ornament, surpass all that I had hitherto seen. The most costly of them, over a most careful envelope of linen of a reddish colour, has a mask of sized byssus, of which the face, the breast-cloth, and innumerable figures, are gilt. The face of the sycamore sarcophagus which closes upon it, as well as single figures and borders, is strongly gilt, and even the inside of the lid, richly adorned with figures and hieroglyphics. Lastly, the great sycamore sarcophagus, in which the first was

placed, is covered with hieroglyphics. (No. 852.) In another mask, the principal figures are laid on in a mass, so that they are rather raised: from the breast downwards. the mass is filigree. Lastly, a mask (No. 1126) is distinguished by the extraordinary fineness and beauty of the gilt countenance and eyes of the well-known Egyptian earthenware let in, in imitation of real eyes.*

In consequence of an invitation to dinner from the Duke of Sussex, I drove yesterday, at 7 o'clock, to Kensington. I there met with a very distinguished party of artists and men of learning. In Mr. Young Ottley I recognized an old acquaintance; and also Mr. König, of the British Museum, to whom my illustrious friend, Alexander von Humboldt, had given me letters of introduction; Sir Martin Archer Shee also, President of the Royal Academy, a man of very polished manners and refined taste, was not a stranger to me. Here, too, I again met with Mr. Wilkinson. But my joy was very great, when the Duke introduced me to the celebrated painter Wilkie, very graciously adding, that he had great pleasure in fulfilling a wish which I had lately expressed. Upon my expressing my grateful sense of His Royal Highness's kindness, he took the opportunity of speaking very favourably of Prussia—he especially extolled our beloved king, and said, that, of all living monarchs, he had the greatest respect for him. Being placed between His Royal Highness and Mr. Wilkie, I passed a most gratifying even-

* Almost all the above, and many other interesting articles, were purchased at the sale for the British Museum.

ing, as the Duke entered into a general conversation upon various subjects of science and art; and I also found occasion to cultivate my new acquaintance with Wilkie, which is of so much importance, and so agreeable to me. He is a fine-looking man, and has such frankness of expression in his countenance, and such openness and simplicity of manner, that I was quite taken with him at the first sight. There is no trace in his features of that refined humour which gives us so much pleasure in most of his works, which is frequently the case with such humourists of the first rank, in whom the fundamental tone of their character is pure benevolence and real love of mankind. This fundamental tone alone manifests itself externally, while the roguish spirit within is hid in the recesses of the bosom. The same appears to have been the case with Sir Walter Scott, judging by his portrait, and the same in our Jean Paul. It is not needful to converse long with Wilkie, to discover that he is not one of that numerous class of artists who only put on their art, as a foreign element, for a season, as they would a garment, for his whole delight seems to be in the arts. He expresses himself in a very plain manner, and with great propriety, on all their important problems; and his genius, as an artist, shows itself in the manner in which he takes an interest in other things. Thus we can see how the account of any remarkable fact immediately assumes a form in his fancy.

When I expressed to Mr. Ottley my pleasure and surprise at the variety of knowledge, and the

amiable manners of the Duke, he told me, that the Duke, before he was seized with the disorder in his eyes, had given regular evening parties, to which, not only persons of the highest classes of society, but artists and men of learning, were admitted. Such a breaking through of old established customs, that are a hindrance to the acquisition of general knowledge, but which, to produce any good effect, must originate with persons of such high rank, is at all times an evidence of great liberality of mind, and the consequences are extremely beneficial. The desire of intellectual culture is thereby partly excited and partly gratified in the higher circles. Artists and men of learning on their side, acquire more of the ease and freedom from restraint of polished society, and are induced to communicate their ideas, on subjects relative to their own studies, in a generally intelligible and agreeable manner, by which, they must themselves attain a greater insight into them. So long, however, as the highest classes, which is too often the case, consider birth and rank as the only merit, which renders social intercourse possible, these reciprocal advantages are, indeed, unattainable.

LETTER XIII.

Party to Hampton Court—Raphael's Cartoons—Their History—Their Character as Works of Art—Raphael's share in them—The death of Ananias—Elymas the Sorcerer—Healing the Lame Man—The Miraculous Draught of Fishes—St. Paul at Lystra—St. Paul Preaching at Athens—Feed my Sheep—The Triumph of Julius Cæsar by Andrea Mantegna—Portraits of celebrated Persons—Other Pictures—Old Italian Pictures at Mr. Young Ottley's—Predilection of the English for Milton and Michael Angelo—Henry Fuseli—Mr. Ottley's Collection of Ancient Miniatures.

London, June 29.

ANOTHER long-cherished wish has at length been fulfilled. I have seen the far-famed cartoons of Raphael at Hampton Court. These alone are worth a journey to England. On the 25th, I went with Professor Hoyen of Copenhagen, whom similar studies have brought hither, by way of Richmond to Hampton Court. We were again delighted with the highly cultivated and fertile country. The latter part of the road, leading through Bushy Park, is especially agreeable. It is enlivened by whole herds of deer, so tame, that they are not the least annoyed when any person approaches them. We fared very comfortably and reasonably at a tavern in the vicinity of the Palace. Lord Howe had obtained permission for me to view the works of art, at my lei-

sure. I congratulated myself the more on this permission, when I saw that the other visitors were driven through all the rooms in the course of an hour. The palace, very agreeably situated in a park, is a very extensive and stately building, which was originally founded by Cardinal Wolsey. The parts built by him, and by Henry VIII., to whom he afterwards made a present of it, are of brick, in the old English fashion, which had been formed in this country for palaces and dwelling-houses, from the Gothic architecture. It combines with good main proportions, the character of solidity, and the pinnacles which crown all the walls, call to mind the ancient times of chivalry. The great hall, or banqueting-room, built in the year 1537, which now serves as a kitchen, is one of the most interesting parts for its fine proportions, and the rich, admirably carved wooden ceiling, with pendent Gothic ornaments. Other portions. especially a great façade, were erected in the reign of King William III. by Sir Christopher Wren, in his well-known style, formed on the Italian model, by which a singular medley has been produced. The apartment in which the cartoons hang is of this latter period. If it was expressly built for this purpose, as is said to have been the case, the architect has given a remarkable proof of his want of skill. In a long, lofty, but narrow apartment, wainscoted with brown oak, and scantily lighted by twelve low, narrow windows, the cartoons are hung in such a manner, that the lower edge of them, about eleven feet from the ground, is only about a foot lower

than the top of the windows, by which means they only receive from below a very subdued light. This light is at least diffused pretty equally over the five which hang on the long side opposite to the windows; but part of the two others, which hang on the two ends is wholly concealed from the eyes of the friends of art by a dark shadow. A second row of windows, at a greater height, with corresponding intervals, is designedly walled up. Under these circumstances, no notion can be formed of the effect which these miracles of art would produce, if they were placed in a full side light falling from above.

It is generally assumed that Raphael did not paint the series of cartoons to which these seven belonged, till in the last two years of his life, that is, in the years 1518, 1519. I am fully convinced, however, now I have seen these originals, that Pope Leo bespoke them, soon after his election to the papal chair, and that these were executed as early as the years 1513, 1514. The style of form, many of the characters, with juxtaposition of many colours, call to mind none of the frescoes in the Vatican so strongly as that of Attila; but this, with the deliverance of St. Peter, is well known to have been the first picture which Raphael painted under the reign of Leo X., in the years 1513, 1514. This resemblance is particularly striking in St. Paul at Lystra. In no case, however, can the execution of the cartoons be fixed much later; for it appears from the accounts relative to the building of St. Peter's, that Raphael received the payment for

them, which amounted to 434 ducats, in 1515 and 1516. Lastly, Sebastian del Piombo, in his above-mentioned letter to Michael Angelo, dated 29th December, which is now in the possession of Messrs Woodborn, in which he writes to him, who was then at Florence, on the completion of the picture of the Raising of Lazarus, says, "I believe that picture is better drawn than the tapestries which have come from Flanders." According to the context, no tapestries can be here intended but these. Hence, it appears, that they must have been just then finished. But the execution of such colossal works, most of which are about 12 feet high, and 18 feet wide, must necessarily require a considerable space of time, so that five or six years, including the carriage, which was at that time very tedious, must certainly be considered as very moderate. It is said that those tapestries cost 73,000 scudi d'oro.

The peculiar greatness of Raphael is evidenced in these cartoons, in various respects, in the most extraordinary degree. His power of invention appears in the most brilliant light. In most religious subjects, for instance his altar-pieces, he had only to carry the old traditionary manner to the greatest perfection. Subjects from the Gospels and the Acts of the Apostles, which he has chosen, had been seldom, if at all, treated before him. In most of them, therefore, he appears as the founder, and the pictures themselves as a highly important enlargement of the domain of Christian art. But nowhere do we so correctly feel how deeply Raphael had penetrated into the pure spi-

rit of the Bible as in these designs, in which the few and simple words of Scripture have been developed in his creative fancy into the richest pictures, which yet correspond in all their parts with the sense of the words. But as it was a distinguished quality of Raphael further to develop, in his art, every germ that he saw budding from the seed of former times; so, in this instance, he recollected the celebrated pictures by Masaccio in the church Del Carmine at Florence, who was the first that represented such subjects with becoming dignity; and has therefore not only followed him in the whole manner of conceiving them, but has borrowed from him one of the finest figures in the cartoons, that of St. Paul preaching.

With admirable judgment, respect has been had in every part of these cartoons to the purpose for which they were destined, namely, to be wrought in tapestry. In no other of Raphael's large works are the compositions so simplified, the masses so large, the several figures kept so distinct from each other. By the colossal size of the figures thus obtained, it became possible to reproduce in the tapestries all the parts, for instance, the characters and expression, with more fidelity than could have been done, had the proportions been smaller. The colours are expressly chosen, so that the variety, splendour, and depth might be taken advantage of, which are peculiar to the various shades of dyed wool and silk. Lastly, the artist being sensible that purely mechanical workmen must have their models and patterns most clearly before them, has observed the greatest precision

and accuracy in the execution of all the parts. A slight wash of a brown colour, the paper being doubtless used for the lights, preceded the actual painting. Upon this the local colours are laid on with the greatest breadth and mastery, the lights and deep shadows laid on with a body, and also much hatching in the shadows. From the deadness of the distemper colours, the strongly broken colours of many draperies, the very deep shadows and bright lights, the total effect resembles that of fresco painting, and is equally forcible and harmonious.

Vasari, in his Life of Raphael, says indeed, that he painted all the cartoons with his own hand; but it requires no very sharp sight to recognise in them the work of different hands; and Vasari contradicts this assertion by saying, in the Life of Francesco Penni, that this artist had been of considerable service to Raphael, by painting a great part of the cartoons. Notwithstanding, Vasari's assertion is so far well founded, as these cartoons may be far more justly called works of Raphael's hand, than all the frescoes, likewise executed under the reign of Pope Leo, in the Hall of the Torre Borgia: (the fire in Borgia, the Victory of Leo III. over the Saracens, the Justification of the same Pope, and the Coronation of Charlemagne);—for, whereas in these last we almost every where miss his hand, it is evident in the cartoons, in most of the principal parts, and in the whole there is far more of the unity of his spirit.

Unhappily, these glorious works have, in part,

sustained very serious damage. Considering the ordeals to which they have been exposed since their very origin, it is still a matter of wonder that they are not in a far worse condition than they really are. The tapestry weavers at Arras began the destruction of the cartoons, by cutting each of them perpendicularly into six or seven slips, in order to work more conveniently after them. While the tapestries made a show at Rome, the cartoons themselves remained for a whole century in total oblivion. At length, when Rubens called the attention of Charles I., King of England, to them, only seven were to be found in such slips; the others appear to have been previously torn to pieces in that state, for only some miserable fragments of them have ever come to light. King Charles bought these seven, partly, it seems, with the intention, likewise, to have tapestry woven after them; for in Vanderdoort's Catalogue they are spoken of as follows:—"In a slit deal chest, two cartoons by Raphael, painted as patterns for tapestry: the five others have been delivered by the king's order to Mr. Francis Cleane, at Mortlake, to execute tapestries after them." It is not known whether such tapestries ever were made in this manufactory, which was established on the suggestion of Prince Henry, King Charles's brother; but the cartoons must certainly have been much damaged in the work, as well as by the frequent rolling up and unrolling of the slips, to look at them. In the valuation of King Charles's property, they were estimated at 300*l.*, and, by Cromwell's order, bought at that price for the

nation. King William III., however, first took care, by having the slips joined together, and put in stretching frames, to rescue them from gradual destruction, and to enable the public to enjoy them in the place where they now are, so long after their origin. Unfortunately, they were removed in 1766 to Buckingham House, the queen's palace, in London, and thence to Windsor Castle, in which they must, doubtless, have sustained fresh injury, since the removal of such colossal pictures in water-colours, which have already been much damaged for these three centuries, could hardly be effected without it. It will readily be imagined that they have suffered the most, and almost throughout, at the edges of the slips into which they were formerly cut. They have been again at Hampton Court since the year 1804.

That you may the better understand the observations which I am going to make upon each of these, in the order in which they now hang, I advise you to have at hand the engravings by Dorigny, or Holloway, or even of Lepicie and Dubosc.

1. At one end of the room, the Death of Ananias. (Acts, chap. v.) In the masterly structure of the composition, this cartoon has the first place; and from the advantage of being seen at the distance of the whole length of the apartment, the effect is most astonishing. All the means by which Raphael knows how to give such great beauty and clearness to his extensive compositions—the veiled symmetry, the elevation of the back-ground, the high point of sight, the decisive

side-light, the judicious diversity of the local colours — are applied in the happiest manner. At the same time, this cartoon affords the most perfect specimen of the circular composition, which gives so many advantages. Thus it was possible for Raphael to show the outward contour of all the principal figures, and also to make all the secondary figures understood. The impression of the apostles, Peter and James, who appear in the most sublime dignity as judges in the name of the Holy Ghost, derives extraordinary force from their elevated position; the full front view, and the contrast with the reprobate Ananias on the floor, which lies low, is one of the most striking that modern art has produced. The helplessness of all the limbs of Ananias incomparably expresses that he is struck by God—that in the next moment he will be no more. The impression made by this awful judgment, the terrors of which Raphael has so powerfully represented in its effects on the spectators, he knows how to alleviate with the finest feeling, and quite in the spirit of the Bible. St. John, who always appears as the mildest and most affectionate of the disciples of Christ, gives, together with an alms, a blessing to a believer, whose features are expressive of the purest veneration, of the most sincere gratitude. The whole garment of St. John, with the purple-tinted shadows, is in happy unison with his character and this art. Unluckily, just this part of the picture is obscured by the above-mentioned shadow. Equally happy is a trait on the other side of the picture. Among those who

bring their gifts to the apostles, there is a woman, with money in one hand, who takes back some pieces with the other. Raphael manifestly intended this woman for the wife of Ananias, who, according to the Scriptures, suffered, soon after him, the same punishment for the same crime. Thus we already see the following moment indicated. But it would lead me too far to go into the detail of the beauties of this composition. The short proportions of the figures, which Raphael had gradually adopted in Rome, is particularly marked and striking in the apostles Peter and James. Along a join which passes through Peter, his cloak is much damaged. In consequence of the bad putting together of another, the figure supposed to be meant for James is rather drawn together; especially a piece of the breadth of the left shoulder is lost, and the right hand of Ananias rendered indistinct. His left leg now appears very hard for want of the middle tints; the heads of the apostles, who stand further back, are more or less defaced. Notwithstanding these and many other injuries, and the painting over in several places, the general keeping is not essentially affected. In the execution there is a great inequality. Some heads, by their great animation and force, betray Raphael's own hand. In most parts, a certain coolness and subduedness of the tones, a more careful, than spirited treatment, indicate the work of Penni. Only some of the figures in front have the rather clumsy forms, the heavy brick-red tone of the flesh, which is so unpleasant in the fresco-paintings executed by Giulio Romano; for in-

stance in the Incendio del Borgo, in the Vatican, and therefore induces us to imagine that he was concerned in this part. This is applicable especially to the man crying out and the woman near him, whose heads, on the contrary, may be by Raphael. It is very interesting to observe close at hand the difference of these parts, which I was allowed to do by means of a ladder.

2. Elymas the Sorcerer struck with Blindness. (Acts, chap. xiii.) This cartoon, which, with the four following, occupies the long side of the room, is distinguished from the others by the simple grandeur of the contrast between St. Paul, the most colossal figure in all the cartoons, who in dignified tranquillity pronounces the sentence of condemnation, and Elymas, who, struck with sudden blindness, crouching and anxiously feeling his way, seems to be benumbed with terror, even to his fingers' ends. All eyes, beginning with the proconsul, are turned to him as the focus of the action. The manner in which the impression is graduated from affright to indifferent curiosity, and how one explains the affair to another by means of gesticulation, is among the most spirited dramatic effects that Raphael ever produced. It appears that Raphael himself had a very considerable share in this cartoon. The heads for the most part are not only very noble and full of animation, but likewise various in the tone of the flesh. Those which are most remarkable for beauty and the state of preservation are those of Sergius, of the Lictor, of Barnabas, in the corner near St. Paul, and of a grey-headed old man, the

second head on the other side. The drawing of the hands too is particularly careful and masterly. Many parts—for instance, the draperies and the architecture—are doubtless by Penni. The landscape in the back-ground is bright and clear in the tone. Unfortunately, this cartoon is very much damaged, especially the legs of Sergius; the dark group at his left hand, the foreshortened arm of the figure on his right, the shadows in the green robe of St. Paul, are rubbed and washed out. The keeping is besides injured by the circumstance that the masses of light in the orange-coloured garments of Sergius and Elymas, which are painted with orpiment, have disappeared; only a trace on the head-dress of Elymas shows what they once were.

3. The Healing of the lame Man at the Beautiful Gate of the Temple. (Acts, iii.) Raphael has often been blamed for having divided his composition into three parts, by the rows of columns; and yet the reasons which induced him as an artist to adopt this management are evident. The Bible says that the lame man lay at the gate of the temple which is called Beautiful. Raphael has admirably expressed this quality by the rich colonnade, and at the same time, by the white shafts of the columns, most delicately shaded with brown and adorned with bas-reliefs, afforded an opportunity to produce a very brilliant effect in the tapestries. According to the sense of the Scripture, to which he always strictly adhered, he could not make all the figures in the extensive space refer to the healing of the lame man. By

means of the pillars, he therefore obtained a suitable frame. In the two other divisions, he was able, without disturbing the main action, to intimate that the people were going at that hour into the temple to pray, which gave him an opportunity for the most pleasing episodes. Lastly, by the intervals between the pillars, he had the advantage of being able to make a slight connexion with the main action. Notwithstanding all this, the pillars would produce a disagreeable effect if the shafts had been straight; by the slight windings they approach in some degree the manifold and animated motions of the figures; so that this abnormous form in this place does not deserve to be blamed, as has sometimes been done, but is a proof of the most refined feeling of what art requires. The decided manner in which St. Peter takes the lame man by the hand incomparably expresses the words "Rise up and walk!" The state of profound misery in the lame man, the distortion of his legs, the poverty of his dress, which is very minutely made out in the greatest detail, even to the button-holes of the jacket, his ugly and vulgar countenance, as he stares at his deliverer, form a striking contrast to the fine figure of Peter, whose noble countenance expresses deep commiseration and the enthusiastic confidence of faith. Through St. John, who, full of benevolent and deep compassion, looks down upon the sufferer at his feet, this contrast is agreeably softened. In this cartoon also Raphael's own share is evidently very great; all the principal heads betray his hand by their

intellectual expression and delicate gradation. That of the lame man resting on his crutch, and the head with the band across the forehead, both on the left hand of St. John, are particularly fine. Other parts, such as the handsome boy who holds the lame man by a band, indicate very positively, by the red tone of the flesh, the hard, black shadows, the co-operation of Giulio Romano. Many parts have been severely injured by washing and rubbing—for instance, the dark masses of drapery behind that boy, the woman hastening out with the other boy, the blue jacket, and the shadows on the legs of the lame man; lastly, the shadows in the light-coloured dress of the handsome fair woman with a child in her arms, by which, in this place, the brown under-colour is made to appear. The view of a bright landscape between the pillars is very charming.

4. The Miraculous Draught of Fishes. (Luke, chap. v.) In this cartoon, the execution is equally admirable with the beauty of the design; and the rare degree of mind, animation, delicacy, clearness, and harmony, which I have praised in some parts of the others, is here throughout pre-eminent, so that this work, in all its essential parts, is undoubtedly by Raphael himself, and may have served his scholars as a guide in the execution of the other cartoons. In order to remain faithful to Scripture, Raphael was obliged to treat this subject more in the manner of a landscape, for Christ says to Peter, "Launch out into the deep, and let down your nets for a draught;" the ships therefore appear in the lake.

But to make the transaction as perspicuous and striking as possible, and, at the same time, to have the necessary fore-ground, Raphael has represented the ships at a moderate distance from a coast, represented in front, which is rendered more defined for the spectator, by the three large cranes. It is difficult to form an idea of the wonderfully noble effect of this picture, which, according to my feelings, is one of the finest in the whole domain of modern art. In the brightest daylight, the figures stand out from the broad, clear lake, that ripples around the ships, which are reflected in its transparent mirror. The figure of Christ in a light blue dress, and a white mantle, which, in the shadows, is of a lightish brown, appears to be really shining and transfigured. The mild, dignified features express in the most forcible manner the gracious words addressed to Peter, "Fear not." In the countenance of Peter, on the contrary, the feeling of profound humility and unbounded veneration is announced with extraordinary energy, as manifested in the words, "Lord, depart from me, for I am a sinful man." And this head completely refutes all those who affirm that Raphael, in later pictures, was no longer able to express a deep religious feeling. But it is entirely worthy of Raphael, that Peter does not appear here as the apostle, but only the believing fisherman. His blue dress, and that of Andrew, which is a beautiful green, have a harmonious, cheerful effect. It is an excellent thought, that the quantity of fish, as a confirmation of the miracle, so fills the small

boat, that Andrew has no room to kneel. He therefore bends forward in an attitude of the greatest devotion, and joyful adoration beams in his countenance.

The local tone of the flesh in these figures is of an agreeable reddish hue, the lights whitish, the shadows grey, and the deep parts quite black. The folds of the drapery are less in masses than in the other cartoons, and, above all, the whole figure of Christ is modelled with the most exquisite skill. What is passing in the second ship heightens the impression of the greatness of the miracle. Peter's companions, whom he has called to assist in taking in the vast number of fish, are busily engaged in drawing up the net. The effort which is here expressed by the most masterly drawing, excites very strongly an idea of its weight. The flesh, as being at a greater distance, is kept yellowish in the lights, brownish grey in the shadows, and is of great clearness. On the distant bank of the lake, we see in the fine landscapes, the people still assembled, whom Christ had a short time before been teaching out of Peter's ship. On a close inspection you find the fish, and, still more, the cranes, executed with Dutch fidelity to nature, so that on the heads of the latter the delicate, white patterns are painted singly. It is highly probable that in these parts Raphael employed the hand of John of Udine; and this cartoon is joined together with particular care, and, on the whole, in an excellent state of preservation. It is only in the landscape towards the horizon

that some large spots have been retouched. Unhappily, however, it has been cut at the sides and at the bottom. By this means, we lose on the right side a piece of the dress of Christ, on the left, part of the boat and of one arm, and at the bottom, the foot of one of the cranes.

5. Paul and Barnabas at Lystra. (Acts, chap. xiv.) This cartoon must be placed above all the others in regard to the consummate skill with which Raphael, by bringing together various circumstances which were near to each other in point of time, renders his subject perfectly intelligible; and in addition to the representation of the most striking moment, intimates the occurrences that immediately precede and follow it. The lame man, who, in consequence of the miracle performed by St. Paul, is walking upright and firmly, raises his hands in gratitude to the apostle. The crutches, which have hitherto supported him, still lie at his feet. An old man raises a part of his dress, and convinces himself, to his astonishment, that his legs are really straight and sound; and the consequences of the miracle appear in the sacrifice intended to be offered to the apostles, under the notion of their being gods. The flame already burns upon the altar, the axe is already raised over the victim, when Paul, by rending his garments, intimates that this sacrifice is an abomination to him; and one of the people remarking this, puts out his hand to stop the man who wields the axe. The heads of some individuals, looking full of rage at the apostles, indicate the persecution

which was soon afterwards raised against them. Thus we see at one view the whole course of the affair. The idea of the ox, the figure holding its head, and that with the axe, were taken by Raphael, as is well known, from a Roman bas-relief, which was at that time in the Villa Medici at Rome. It is therefore very interesting to compare this cartoon with Santo Bartoli's engraving of that relief (No. 10 of the Admiranda). The latter only represents a sacrifice. The ox is the principal object; and the way in which the head of the struggling animal is forcibly bent forwards is therefore much more strongly marked in the relief. As Raphael, in his composition, could use the ox only as an accessory, he by no means desired to draw particular attention to him; he therefore made him bend his head gently, as if he were looking for food on the ground, as is expressed by the snuffing, upturned nostrils, a circumstance which every attentive observer of nature must have often remarked. By this means there was no longer any necessity, in the kneeling figure, for the very stooping attitude, and the exertion of strength against the ox, and he could with propriety make him direct his look to the principal figure, St. Paul. Raphael's love of perspicuity in all the actions, and beauty in the leading lines, further made this figure kneel on the left knee, and advance the right, by which contrivance the left arm, which holds the muzzle of the ox, is quite free in the cartoon, whereas, in the relief, where the position of the legs is reversed, the left arm is almost wholly concealed

by the left leg, which crosses it. For this attitude he made use of a figure in another bas-relief, likewise engraved by Santo Bartoli, and representing a sacrifice. In the figure with the axe, on the contrary, the expression and action are far more energetic and vigorous in Raphael than in the relief, where the sacrificer performs his office with mechanical composure; whereas he was desirous to express the enthusiasm and the haste with which all are intent on sacrificing to the supposed divinities. Thus Raphael succeeded in attaining the greatest truth in the representation of the sacrifice, and yet modifying and blending in his composition these antique designs, so as to suit his particular object. To complete this last purpose, he has given to several of the other figures, for instance, the priests who are bringing the second victim, an ancient Roman character. This endeavour extends even to the forms of the naked parts, which are larger and more vigorous than in any of the other cartoons. The heads are remarkably varied in character and colouring, and several, such as the profile of the three kneeling figures, so full of life and spirit, that the hand of Raphael is manifest. The subdued, harmonious tone in the draperies, and the general keeping, show that, after Raphael, Penni had here a principal share. The boys engaged in the sacrifice are uncommonly interesting. In the foremost, the black, luxuriant hair, the eyes full of fire, form a striking contrast with the white dress. The expression of the hindmost, in a green dress, (who is fair,) is more

calm and mild. The execution of the altar, in a fine grey, is masterly; and the landscape, which is of a light and tender blue in the tone, has a very pleasing effect. The cartoon is unfortunately much damaged along two of the joinings; one passes through the lame man who has been healed, the other through Barnabas. Besides many single places, the floor is much rubbed out, and some parts, for instance, the left leg of the old man who is looking at the restored cripple, are coarsely painted over with a red colour.

6. St. Paul preaching at Athens. (Acts, chap. xvii.) Next to the Death of Ananias, this cartoon perhaps deserves the preference in the structure of the composition. Paul does not appear here, as in the other cartoons, accompanied by Barnabas. He stands quite alone, filled with divine inspiration, the promulgator of the true faith; and as he is intellectually elevated above all others, so does he stand apart from all, and towering above all like a column nobly resting on its own base. This figure of St. Paul is that which Raphael has borrowed from Masaccio; but a comparison with Masaccio is as favourable to Raphael as that with the antique bas-relief. In Masaccio's picture, St. Paul in this attitude is speaking words of consolation to St. Peter in prison, who is seen behind a grated window. These two figures however are the whole of the picture, and with all the beauty of that of St. Paul, the effect is far less impressive than in this cartoon. Raphael, with his refined feeling, has

placed this figure where the whole force of this action produces its full effect, and at the same time has rendered the expression and the motion of the arms more vehement. Such a mode of proceeding resembles that of an equally great genius, Shakspeare, who, feeling the poetical beauty of many early tales, made free use of them in his dramas, but understood how to give them the highest perfection as works of art, and to impress them with the most decided and beautiful stamp of genius. Equal admiration to that claimed by the figure of St. Paul is due to the manner in which Raphael has realized in the audience all the intimations of the sacred text, and exhausted all the various effects of a speech. Indifference, eager curiosity, deep reflection, silent doubt, animated debate, full conviction, entire enthusiastic acquiescence, are here portrayed in the several countenances, so that we fancy we can recognise the representations of the different sects which at that time prevailed at Athens. The man and woman in the fore-ground, whose countenances betray the most intense delight, are doubtless Dionysius the Areopagite and Damaris, of whom the Scriptures say that "they believed." Notwithstanding the great beauty of the conception, the execution can by no means compare with it, and I miss Raphael's hand more in this cartoon than in any other. Several of the heads are hard, the extremities—for example, that part of the feet of Paul which is visible—are not well understood; the shadows, especially in the flesh, are of a dark grey, heavy tone; the intention in

some of the drapery—for instance, of the two animated figures at the right of Paul—is not by any means well carried through, nor the individual folds so modelled as generally throughout the cartoons; but the thin edges of the strangely-twisted folds are close to the hollows. The whole of this much-injured group is at the same time very dull and heavy in the tone. On the other hand, the keeping of the whole is admirable, and the distinctness of the individual figures attained by the decisive masses of light and shade, as well as by the distribution of the local colours; the figure of Paul is relieved by the full green of the robe and the vermilion cloak. The figures in the middle distance, on whom the principal light falls, are draped in light greenish, yellowish, and violet stuffs, so that they form a conspicuous mass of delicate harmonious alternations; and the effect is heightened by the powerful tone of the architecture and landscape. The greater and most essential parts of this cartoon were probably the work of Penni; Giulio Romano may have had a hand in the front figures; for Raphael seems frequently to have employed his too powerful and too warm colouring for his fore-grounds, as well as the cooler and more delicate pencil of Penni in the distances. Next to the Miraculous Draught of Fishes, this cartoon is in the best preservation. Besides the above-named group, the figure in the shade on the left of Paul has suffered most.

7. Feed my Sheep. (St. John, xxi.) This cartoon, which hangs on the other end of the apart-

ment, is the least rich in dramatic effect. The actual transaction takes place between Christ and St Peter only. Raphael could therefore only delineate, with as much variety as possible, the impression made by it on the rest of the apostles. Raphael's notion of representing the distinct words of Christ to St. Peter, "Feed my Sheep," by a flock of sheep in the landscape, to which Christ is pointing, has a very bad effect,—for, instead of giving us the figurative meaning of the expression, which is taken from an object, it gives us the object itself, and thus becomes obscure in another way. The figure of Christ, both in the form and expression, is undoubtedly one of the noblest representations of our Saviour, the effect of which is heightened by the fine masses of the white drapery. His calm dignity is finely contrasted with the expression of fervent devotion in St. Peter kneeling, whose drapery is of a warm orange colour, and in the shadows deep red. In the expression of the other Apostles, there is a very nice gradation. St. John is not disconcerted by this,—he appears, as he always does, in affectionate, devoted attachment to his Lord. In the others, there is wonder, surprise, astonishment, nay, even displeasure. The local tone of the flesh is pale in Christ,—in the foremost Apostle, who raises his hand, and in the third, on the other side; in the others, it is moderately brown;—the shadows throughout, grey. There is great unity of design in the whole of the cartoon, and in all the parts, full and subdued harmony. Except some parts by Raphael him-

self, the whole is certainly by the hand of Penni alone. In the engravings it appears to less advantage than any of the others, the group of the Apostles being in them too heavy and massy. The reason of this is, partly because the very happily chosen local tints are, in this cartoon, particularly essential to relieve the figures from each other, and partly because the delicate gradation of the figures, according to the distances, is not properly represented in the engraving. The execution is, throughout, even in the herbs in the fore-ground, and in the fine rich landscape, with its light-blue distance, extremely careful. On the whole, this cartoon is one of those that is in the best preservation. The under-garment of Peter, and the robe of mingled rose-colour and blue, the end of which lies on the ground, has suffered the most.

Next to these cartoons, the nine pictures in which Andreas Mantegna has represented the Triumph of Julias Cæsar, are the most celebrated works preserved at Hampton Court. These pictures, which Mantegna executed by a commission of the Marchese Lodovico Gonzaga, Lord of Mantua, originally adorned a frieze in a hall in the Palace of St. Sebastian in Mantua. Having been brought to England in the time of Charles I., with the whole costly gallery of paintings belonging to the Gonzaga family, these were valued in the estimate of his effects at 1000*l.*, and sold for that sum. But after the Restoration, they were repurchased by King Charles II., and placed in Hampton Court.

These pictures have been sometimes erroneously called cartoons, for they are not patterns for other paintings or for tapestry, but painted in distemper immediately upon twilled linen, a method which was very common in Italy, as well as in the Netherlands, in the middle of the fifteenth century. Though they form a continued procession, they were originally separated from each other by flat pilasters: each of them is 9 feet high, and as many wide, so that the whole procession occupies the great length of 81 feet. They are now placed in a room in such a manner, that three of them hang at each of three sides of it. This greatest and richest work of Mantegna, which is well known to amateurs, from the coloured woodcuts *(clair-obscures)* made after them in the year 1529, by Andrea Andreani, was once the most important monument of that enthusiasm for the grandeur of the ancient Roman world, which prevailed in Italy in the fourteenth and fifteenth centuries, and which this artist knew how to represent in a manner worthy of it. I say it was, for, with the exception of a small portion, the whole was coarsely painted over by Laguerre in distemper, it is said in the time of William III., and even this small portion is partly defaced by washing, partly faded. Nay, in many small places, this second coat has fallen off, and in others, is ready to fall. Notwithstanding this, the examination of it is very interesting in many respects, the spirit and the immense luxuriance of the invention, with which Goethe was so struck in Andreani's engravings, that he wrote his well-

known essay upon this work, is infinitely more striking on this large scale. By the enthusiastic study of the Greek sculptures in the painting-room of his master, Squarcione, Mantegna had formed his eyes, for a very refined and definite conception of nature in form and motion, and attempted in this triumphal procession, with remarkable success, to reconcile the laws of ancient sculpture with those of painting, and the variety of nature. Notwithstanding a certain severity in the forms, there is great variety and animation in them,—tall, noble, powerful, robust, common figures and heads, are mingled with such delicate, slender, and youthful ones, as all modern art has but very few to boast of. In the motions, notwithstanding the observance of a certain measure, there is much freedom and animation, and the variety and beauty in the positions of the hands is extremely admirable; though in the drapery the small folds of Greek sculpture predominate, it is treated with great taste, without any stiffness or appearance of imitation, but with great freedom. In the colouring these pictures, as is proved by the parts not painted over, must have produced an effect like that of the ancient paintings; in their general appearance they were light; in the draperies, several light stuffs of variegated hues were used; for instance, yellowish with purple shadows, greenish or pale blue, with white lights; the background has throughout a light horizon. In the execution, we do not know whether most to admire the inexpressibly rich and elegant details, or the light and spirited touch of the pencil, not-

withstanding all the pains taken. Some differences in the points of sight in these pictures, are in some measure accounted for, by the pilasters by which they were divided.—I now proceed to give a short account of the several pictures. 1. The head of the procession,—the music of the army,—the standards,—burning censers,—bust of Roma Victrix,—pictures of the battles, and countries by which, and over which, she has triumphed on this occasion, carried on poles by warriors. Entirely painted over. 2. The captured images of the gods in carriages,—the bust of a Cybele is very finely modelled, and of great beauty. Battering-rams, and other implements of war, by which the victory was achieved,—an immense quantity of captured arms. 3. Principal trophies of the same kind, urns filled with coin, splendid vessels. Very coarsely painted over. 4. Behind similar vessels, the very small oxen adorned for sacrifice, accompanied by trumpets. In a handsome boy, with fair flowing hair, attendant on the sacrifice, the lights are indeed effaced, but the original contours, and the fine cast of the white draperies, are preserved. 5. Four elephants, the eyes and parts of the heads and trunks of which are preserved, and in which there is much life and spirit. On their heads are baskets of fruit and flowers, on their backs, burning candelabra. The hangings with which they are adorned have very elegant arabesques. The impression of festivity and fancifulness in this picture is very great. 6. Bearers with costly vessels, behind them others, with the armour of the vanquished generals. The

head of one of the latter, as well as the trophy which he bears along, is still pure,—the expression of effort in the fine faded profile is admirable. All the rest, except a few of the vessels, is painted over. 7. The prisoners, men, women, girls, and children. By the calm and dignified demeanour with which they walk along, regardless of the mockery of the populace, they make a noble and affecting impression. It is a pity that this picture, in which the expression of the passions is the most striking, is most completely and coarsely painted over. 8. Various musicians and singers, singing the witty and satirical songs usual in Roman triumphs; very much damaged, and scaled off. 9. Julius Cæsar elevated on the triumphal car. Among the delicate arabesques with which the carriage is covered, those on the wheel are particularly tasteful. A triumphal arch at a distance :—the whole scene is crowded to excess. This is unfortunately likewise coarsely painted over.

After this a room of moderate size, with portraits of princes and other distinguished persons, some of them by excellent masters, is very interesting.

Joan Mabuse.—The children of Henry VII., namely, his successor, Henry VIII., Prince Arthur, and Princess Margaret, seated behind a green table, on which there is fruit; half-length figures, and half the size of life. Mabuse has here a far purer feeling for nature, and more delicate drawing, than in his later works, and, at the same time, the highest finish and mellowness. Only in

the hands, the inclination to roundness in the forms is already visible. Unfortunately the reddish tints of the flesh are faded away, so that the lights appear pale and the shadows grey, and some of the shadows are rather washed out. As Prince Henry, who was born in 1492, appears to be about seven years old, the picture was painted about 1499, which fixes the time when Mabuse was in England.

ALBERT DURER.—The Portrait of a Young Man. Admirably and carefully as this picture is painted, yet the heavy colours seem to indicate that it is by one of his scholars. Durer's monogram, and the date, 1506, are, at least, very suspicious.

HANS HOLBEIN.—1. Portrait of a Man and a Woman, under the size of life, in one picture, with the years of their age—52 and 35. The man in a black pelisse and a black cap, the woman in a brown dress and a white cap. In the background a very elaborately painted, but rather hard landscape. Marked with the date 1512. According to this, Holbein must have painted this picture, which is said to represent his parents, when he was about fourteen years of age. Judging by other proofs of the early maturity of his talents, I am not at all surprised at this. We likewise find in it, especially in the woman, his peculiar lively conception, the yellowish brown tone of the flesh of his earliest pictures, and the still indifferent hands. The hand of the woman is injured by cleaning; the head of the man damaged.

2. Erasmus of Rotterdam. Very animated, like-

wise, in the earlier yellowish-brown tone, but remarkably clear, with fine hatchings in the shadows. Below the size of life.

3. Lord Guildford; the size of life, with hands; with the inscription: Anno D. MCCCCCXXVII. At the back a green curtain, fastened with rings to a rod. This, as well as a green branch, admirably painted. The countenance is rather vacant and heavy in the tone, and seems to have been painted over by a very able hand at a remote period. He has a dress of gold brocade.

4. King Henry VIII.; full front. Is too much damaged to admit of a positive opinion; but it seems too feeble for Holbein.

Two companion pieces, one of which represents Erasmus, the other Frobenius, the printer, half the size of life, are here likewise ascribed to Holbein, and both are, in fact, very spirited. Yet I miss in them the simple solidity of the performance, the clearness of tone which distinguish all the genuine pictures of Holbein, and I take them to be excellent old copies of that master. This is confirmed by the circumstance, that the back-grounds are by Steenwyck, whose name, with the date 1629, is on the picture of Erasmus. The other has the inscription: Joannes Frobenius. Typ. H. Holbein. P.

In like manner, the Portrait of Reckemar, in profile, with a long pointed beard, is indeed an admirably painted picture, in a powerful and full tone; but, for Holbein, too unmeaning in the form, and too heavy in the colour.

Still less pretension to this great name have the

following portraits, which are likewise ascribed to Holbein :—Francis I., King of France, Anne Boleyn, Lady Vaux, Margaret, Queen of Scotland, the Countess of Lennox.

Two other large pictures, called Holbein's, one of which represents the departure of King Henry VIII. to his interview with King Francis I.; the second, that of the celebrated interview in the field of the cloth of gold, near Calais, are indeed, historically, very interesting; but, in many parts, too coarse for Holbein.

Antonio Moro.—The Portrait of Queen Mary, the Papist; half-length, the size of life; in a red dress, with a golden stomacher and white fur; round her neck and in her hair pearls and jewels, and in her right hand a letter, with a direction in Spanish to her, which is undoubtedly intended for a letter from her husband, King Philip II. of Spain, by whose desire her portrait was painted by the celebrated Moro, whom he highly esteemed. The treatment is equally detailed and masterly; the flesh of a pale, but deep full tone, the hands very delicate. The head of this picture, which is hung in a very unfavourable light, and of which they did not even know whom it represented, is much damaged, and some parts of the blue background are retouched.

François Clouet, called Janet.—Of this most eminent French painter, at the courts of King Henry II. of France, and his son, we have here Francis II. when a child. A very pleasing bust, delicately finished in a rather pale tone.

The Portrait of Elizabeth, Queen of England, at the age of about twelve years, interested me much. In the agreeable childish expression of the countenance there is, at the same time, much sense. The mouth is very pretty, the hair reddish. Over a white petticoat, richly embroidered with gold, she has a crimson dress, adorned at the waist and neck with jewels and pearls, and a cap of the same colour; round her neck she has a double row of pearls; in her long, thin hands, she has a prayer-book; another book lies open upon a green table: in the back-ground a curtain. The execution is careful, the colours bright, the attitude stiff, the fleshy parts pale and flat from frequent cleaning. It may be difficult to determine the painter of this very interesting portrait. At all events, it is not by Lucas Cranach, to whom it is here attributed.

H. Rigaud.—The portrait of the celebrated Fenelon, is of a delicacy and truth such as this painter seldom attained.

In one of the large rooms hangs the portrait of King Charles I. on horseback, said to be by Vandyck, but is only an old copy of the one in Windsor Castle. A series of beauties of the time of King Charles II. in half figures, by Sir Peter Lely, prove the talent which that painter possessed for the pleasing representation of female loveliness. The series of portraits of handsome young women of the court, of the time of King William III., which the celebrated Sir Godfrey Kneller painted in full length, by order of the

queen, is much less satisfactory. The long and tedious mechanical performance leaves the spectator quite unmoved.

Little more can be said of the pictures by West, with which a whole apartment is filled.

Among the great number of other pictures, there are many more or less estimable, of which, however, I note only the following :—

The Portrait of a Sculptor is indeed certainly not by Correggio, for which it is given out, but is however a picture of great delicacy; it is unhappily damaged.

The daughter of Herodias receives the head of John the Baptist. Called Lionardo da Vinci. This good picture, which unfortunately hangs too high, has in conception and tone much of the manner of Boltraffio.

Licinio Pordenone.—Himself and his Family; a large rich picture, nobly and finely conceived, and very carefully executed in a warm, clear, yellowish-brown local tone. There are two other pictures by him, of which the head of a man is particularly excellent.

Two portraits, ascribed to Titian, are good pictures of the Venetian school, one of which (Aretino) has suffered much injury.

Guercino.—Portrait of himself, with pencil and palette. Very animated, though very dark in the shadows.

Orazio Lomi, called Gentileschi.—By this Florentine painter, who painted and died in England, at the time of Charles I., there is a capital picture here, representing Joseph and Potiphar's

wife, whole figures, the size of life. He has represented this event in the costume and otherwise quite in the manner of his age; but the painting is very careful, the colouring powerful, the effect very striking.

A female portrait, in a green dress, with white in the slashed sleeves, in which the tone of the flesh is cool and grey in the shadows, is of great delicacy in the feeling and execution, though I am not able to point out the master.

From the collection of Charles I. there are here some of the pictures of Polidoro da Caravaggio, slightly but spiritedly treated in brown as reliefs, and three celebrated compositions of Giulio Romano; namely, the Infant Jupiter sucking the goat Amalthea; Jupiter and Juno on the point of ascending the celestial throne; and the Birth of Diana and Apollo. These pictures of the school of Giulio, which are rather coarsely and rudely executed, are besides disfigured by retouches.

Two copies, after Parmegiano, one of which is from the well-known "Madonna della Rosa," in the Dresden Gallery, are here called originals.

By Flemish painters there are—an excellent Cattle-piece, by Adrian Van der Velde; three Landscapes, by Hermann Swanevelt, two of which of a larger size, are remarkably beautiful; good pieces of architecture, by Peter Neefs and the Steenwycks, and two Garlands of Flowers, by Pater Seghers.

Two days, during which it rained almost incessantly and very heavily, passed away, amidst these

interesting and valuable treasures, too rapidly for me and Professor Hoyen; and we found it difficult to tear ourselves away, in order to fulfil other engagements.

The day before yesterday I was invited to dinner by Mr. Ottley, whose extensive knowledge of the history of art and his enthusiasm for art itself, in its manifold epochs and forms, have led to a great intimacy between us. I went as early as two o'clock, in order to examine more at leisure his collection of paintings of the Tuscan school, from the thirteenth to the fifteenth century. It is very advantageously distinguished by two circumstances. It contains, with few exceptions, excellent works by masters the most eminent of their time, whereas in the greatest galleries we find only the rudest performances of those ages. But Mr. Ottley is also a great enemy to picture-cleaning, so that most of the pictures are still in a pure state, a circumstance peculiarly important in pictures in distemper, because, with the original varnish, their glaze-colours, and with them the harmonious mellowness, is lost.

Some genuine Byzantine pictures of great age and skilful execution are at the head. But the paintings of the old school of Sienna are peculiarly important. To my great joy I found here the larger portion of the panels of the picture by Ugolino da Siena, which, according to Vasari, he painted for the high altar in the church of St. Croce at Florence. This master, who died in 1339, at a great age, appears here as a very important connecting link between the more severe

Byzantine style of Duccio, and the softer and more pleasing manner of Simon Memmi (properly Simon Martini). According to the fashion of the fourteenth century, this altar consisted of a number of single panels, which were at once separated and combined by a frame of Gothic architecture. Of the principal series, the centre panel of which represented the Virgin and Child, the six others so many saints, all in half-figures, five panels are still entire. Of the Virgin, only a fragment remains, the beauty of which excites much regret for the loss of the remainder. Above this was an equally numerous series, each with two half-figures of saints, three of which still remain. The whole terminated in seven points, of the shape of Gothic gables, each adorned with the half-figure of a saint. Of these I saw four. The seven divisions of the Predella, corresponding with the seven principal pictures, are still all in existence, and contain important events in the life of Christ, from the Last Supper to the Resurrection, which are distinguished by the beauty and expression of the attitudes. In the male saints, the antique Byzantine style prevails; the heads are of an oblong shape, the eyes well formed and well opened, the noses long and curved at the tip, the mouth of a delicate and decided shape, the bodies are stretched, the arms thin, the fingers long and bony, the folds of the admirably cast draperies very sharp. In the angels, as well as in the figures in the predella, on the contrary, the forms are fuller, the movements freer and more dramatic, and nearer to the manner and style of Simon Mar-

tini. Nor are they painted with the clammy dark cement of the Byzantines, but in the fluid, clearer distemper of Giotto, with yolk of egg and parchment glue, and a previous layer of verditter. The back-ground is throughout gold. Below the centre division of the predella there is a piece joined on, on which is inscribed in Gothic capitals, conformably to the statement of Della Valle, "*Ugolino de Senis me pinxit.*"

A Crucifixion, which Mr. Ottley calls a GIUNTA PISANO, is at least an admirable Italian picture, in the Greek style, and fully worthy of that master.

Another Crucifixion, called Duccio, agrees very well with his celebrated tables, in the cathedral of Sienna, and, like them, is a very spirited picture, in the Byzantine manner.

The same subject, in a picture about 2 ft. high, by Ambrogio Lorenzetti, is one of the most affecting representations with which I am acquainted, by the elevated impassioned expression of grief in the Virgin, Mary Magdalene, and St. John. This picture is executed in the dark Byzantine manner. The figure of Christ is injured.

Two small pictures, companions, the Ascension of the Virgin, and the Annunciation, are, in my opinion, by Simon Martini, and are among his most delicate works, finished like miniatures.

Equally excellent is a small panel, on which the Virgin and Child are represented above, and the Annunciation and the Birth of Christ below. There is a kind of yearning in the expression—it is most admirably finished, in a full tone, deli-

cately fused, and, as I am convinced, a little gem of Taddeo di Bartolo, in whom, as Mr. Von Rumohr observes in his ingenious researches, this tone of feeling is first met with.

The pictures of the Florentine school, of the thirteenth and fourteenth centuries, are less important. An Annunciation, attributed to Cimabue, is a ruder picture of his time. Christ, a half-figure (Pietà), with saints, ascribed to Giotto, is a good picture of his school, of the time of Andrea Arcagnuolo (commonly called Orcagna). A Crucifixion, ascribed to Taddeo Gaddi, is a good work of Spinello Aretino.

On the other hand, there are very important pictures by the most celebrated masters of the fifteenth century.

Fiesole.—1. The Entombment of the Virgin. This picture, executed like miniature, in the varied, finely-conceived heads of the apostles, in the noble countenance of the Virgin, displays all the beauty and depth of his feeling. At the back is an inscription by Lamberto Gori, dated 1789, which states that this picture is mentioned by Vasari as a work of Giotto, in the church "Ogni Santi," and was subsequently in the hands of the well-known Hudgford, who actually had it engraved in his Hetruria Pittrice as a work of Giotto's. I mention this as a remarkable proof of the scanty critical knowledge of such pictures at that time. 2. An Ascension of the Virgin is likewise a capital work of his early period.

Masaccio.—1. The head of a young man, in

fresco. Very simple, elevated, and noble. 2. A Saint, with a pen in his right hand. Likewise of an elevated character, but less decided.

Andrea del Castagno.—Christ mourned by the Virgin and St. John (Pietà). An admirable composition, executed in his rather hard manner.

Pesello Peselli.—The altar-piece which, according to Vasari, he painted for the church St. Jacopo, in Pistoja. God the Father holds Christ upon the cross. On two other panels, St. James and St. Zeno. Very noble in the characters and the drawing, and admirably carried through in all the parts. In this picture the master is not inferior to any of his contemporaries.

Sandro Botticelli.—The Birth of Christ. A very spirited, and, for the vehement character of the master, a most remarkable picture. The appearance of our Saviour excites among the angels the highest joy; twelve of them dance in a circle in the air, five others crown with garlands, three others eagerly embrace the shepherds on their arrival. Three devils, on the contrary, flee away in impotent rage. The execution is, for him, slight, but full of spirit.

Cosimo Roselli.—A large altar-piece. Christ on the Cross, with a splendid crown upon his head, in a black garment richly set with jewels, touches a sacramental cup with his feet, which have shoes on. In the air are six angels and eight cherubim and seraphim, all of great beauty. On the right hand, St. John the Baptist and St. Dominic kneeling; on the left, St. Peter and St. Jerome. With the exception of the fresco-paint-

ing in St. Ambrogio, I prefer this to all the other works of the master. The heads are very animated and characteristic, the attitudes noble, the drawing very careful, the colouring warm and clear, the impasto of the distemper-painting most masterly.

Dominico Ghirlandajo.—By this master of Michael Angelo there is here a Virgin Mary embraced by the Infant Christ, who stands near her; beside them a youth worshipping. Happily composed in profile, and of full forms. Maternal and filial joy have been very seldom represented with such touching innocence and truth.

There is also a very important work by an Umbrian painter of the beginning of the fifteenth century, the celebrated Gentil da Fabriano. The Virgin, seated on a throne, worshipped by six angels, has all the delicacy of his Wise Men's Offering, in the Academy at Florence. Above, in a circle, appears God the Father giving his benediction, with two angels of extraordinary beauty.

When Mr. Ottley, who had meantime returned home, came into the room to call me to dinner, he was surprised to find me still busy with the old pictures; and when I expressed my approbation, and assured him that it would now be difficult, nay, impossible, to form in Italy a collection of this quality, he said it was a real consolation to him at length to see justice done to his old masters; for, so long as he had been in England, nobody had paid so much attention to them as myself. Mr. Ottley is one of the few

persons who recognised the noble and rich intellectual treasures in these ancient works of art at a time when they were, in general, despised or forgotten. Unfortunately, this is still the case in England. In his study there hang the Fall of the bad Angels, after Milton, which he had executed in black and white, in the taste of Michael Angelo, but not without originality, and with considerable skill; whence I perceived that he was well versed in the practical part of the art. This picture is a proof of the twofold predilection which has long been general among English artists for Milton and Michael Angelo. This arises from the innate feeling of the English for the sublime efforts of imagination, but has produced practically, in painting, very little good. With respect to Milton, he is least of all suited to afford subjects for painting precisely where he is greatest—the representation of the characters and manners of his fallen angels. Forms and images are with him so colossal, that they must lose when they are represented to the senses. The best traits of mind are too subtilely dialectic for the painter to transfer them with success to his art. To create works of art in the spirit of Michael Angelo, the English artists are deficient in powers of invention, and in depth of scientific knowledge. So able an artist as Sir Joshua Reynolds was very sensible of this, and he therefore was contented with expressing in words only his enthusiastic admiration. It was the same with Sir Thomas Lawrence after his unsuccessful attempt to represent, in an uncouth

fellow, with a mask-like head, Milton's Satan summoning the infernal hosts to a new rebellion. Henry Füssli, or, as the English call him, Fuseli, a Swiss, was the only man in England of considerable talents who cherished the illusion, that without profound study, and by means of a fertile but distorted imagination, he could soar to the spheres where such exalted spirits as Michael Angelo and Shakspeare, unapproachable by far mightier minds than his, pursue their eternal course. Even in the most successful of his shadowy pictures with the long figures, he can be called at the most the insane, emaciated ghost of Milton. He was an ardent critic; and in this view he was very eminent. He has still in Mr. Ottley and others very warm admirers in England. In Germany he is known chiefly by the engravings of the Shakspeare Gallery.

In our chit-chat after dinner, I learned that my friend had an extensive knowledge of music. In particular, during his residence in Florence, he devoted much attention to the study of ancient Italian composers of church music.

After dinner a new pleasure was prepared for me. Mr. Ottley fetched his portfolios with ancient miniatures, of which he certainly has 1000, from the eleventh to the seventeenth century, of all the schools, among which, however, the Italian is by far the richest. With the exception of a few, they are cut out of old MSS. in parchment. By being thus detached from the documents to which they originally belonged, they are unfortunately deprived of the principal means of

ascertaining the place and time of their origin. The number of those that are interesting and beautiful is considerable. I must content myself with mentioning some monuments, which, in their kind, are of the first rank.

A series of initials, cut out of the antiphonal, which Don Silvestro, so highly extolled by Vasari, adorned with miniatures for the convent degli Angeli, about the year 1350. They are most delicately executed in water-colours, on a substratum of verditter. One leaf, with the four evangelists, is highly excellent; but all is surpassed by the death of the Virgin, mentioned by Dibdin, in his 'Bibliographical Decameron,' an initial, nearly fourteen inches high. Though the faces still have the type of Giotto, there is in Christ a dignity, in the apostles a depth in the expression of grief, in every part such refined taste, such a delicate execution, that it far surpasses all the miniatures of that age that I have ever seen; and I can easily conceive how Lorenzo the Magnificent and Pope Leo X., who were accustomed to the productions of art in its highest perfection, looked with admiration on these miniatures, as Vasari tells us. But Mr. Ottley paid 100*l.* for this one only, at first hand.

A series of events from the New Testament, miniatures of the school of Van Eyck, of the second half of the fifteenth century, are less brilliant in the colours than the most of that school. They excel, in taste, knowledge, and delicacy, everything else of the kind with which

I am acquainted, and are certainly by one of the greatest scholars of Jan Van Eyck.

The fondness for the ornament of painting was so general in the middle ages, that not only religious and other books were decorated with pictures, but even the dry contents of judicial and other documents were not without the beautiful and cheerful accompaniment of art. Of these there are some interesting specimens in this collection. One is the original document, most elegantly written on the finest parchment, relating to the jointure which Lodovico Sforza, Lord of Milan, gave to his wife, Beatrice d'Este. It is of the year 1494, and signed by himself. On the broad, upper margin, there is in the middle the arms of Lodovico, supported by two beautiful angels, in graceful attitudes; and on the sides of it, in circles, his portrait, and that of Beatrice, in profile. Both, but especially hers, manifest a refinement of taste, a delicacy of feeling, a perfection of execution, such as we rarely meet with in works of this kind. The two lateral margins are ornamented with arabesques, rather in the older style of the fifteenth century than in the more spirited and freer style of the sixteenth century, with the introduction of the most elegant figures, on purple, and dark green ground. In the whole we recognise the influence of Lionardo da Vinci, then at Milan; and they are probably executed by Girolamo, who is honourably mentioned by Vasari as the greatest miniature painter of that age in Milan.

Another pretty miniature was formerly at the head of instructions given by Pietro Lando, Doge of Venice, to some officer. It is marked Benedetto Bordone. As this doge governed the republic about the middle of the sixteenth century, we see how long this custom was retained. The painter is probably a relation of Titian's well-known scholar, Paris Bordone.

Marginal ornaments, from a MS., which was written, towards the end of the fifteenth century, for Cardinal Antoniotto Pallavicini, are, for the splendour of their colours, and of the gold, with which beautiful arabesques, with the use of antique designs, are executed, among the most magnificent and the richest monuments of this kind.

As a proof of the highest perfection, to which miniature painting in Italy did not attain till the sixteenth century, through the celebrated Don Giulio Clovio, I mention two leaves of a MS., written for Pope Pius IV., who reigned from 1560 to 1565; for, though the artist has signed his name Apollonio Buonfratelli, we recognise in the highly elegant taste of the borders, in the manner in which antique cameos are imitated in them, the faithful and ever happy follower of Clovio. Thus the historical pictures, for instance the Crucifixion, show, as in him, the imitation of Michael Angelo, which was at that time in such favour in Italy.

LETTER XIV.

Visit to Mr. Rogers the Poet—Works by Flaxman, Stothard, and Sir Joshua Reynolds—Ancient pictures—Christ and Mary Magdalene by Titian—Triumphal Procession, after Mantegna, by Rubens—Drawings—Engravings—Miniatures—Sculptures—Antique Ornaments—Greek Vases—Pictures by James Barry—Exhibition—Exhibitions of the Royal Academy at Somerset House—General impression—Pictures by Wilkie, Eastlake, Landseer, Callcott, and C. Stanfield—Paintings in Water-colours—Sculptures—Causes of the little taste for them in England—Naturalists and Idealists—F. L. Chantrey—R. Westmacott—E. H. Bailly—G. Rennie—T. Campbell—Visit to Mr. J. Martin, the Painter—His Pictures.

London, July 3.

By the kindness of Mr. Solly, who continues to embrace every opportunity of doing me service, I have been introduced to Mr. Rogers, the poet, a very distinguished and amiable man. He is one of the few happy mortals to whom it has been granted to be able to gratify, in a worthy manner, the most lively sensibility to everything noble and beautiful. He has accordingly found means, in the course of his long life, to impress this sentiment on everything about him. In his house you are everywhere surrounded and excited with the higher productions of art. In truth, one knows not whether more to admire the diversity or the purity of his taste. Pictures of the most different schools, ancient and modern

sculptures, Greek vases, alternately attract the eye, and are so arranged, with a judicious regard to their size, in proportion to the place assigned them, that every room is richly and picturesquely ornamented, without having the appearance of a magazine, from being over-filled, as we frequently find. Among all these objects, none is insignificant; several cabinets and portfolios contain, besides the choicest collections of antique ornaments in gold that I have hitherto seen, valuable miniatures of the middle ages, fine drawings by the old masters, and the most agreeable prints of the greatest of the old engravers, Marcantonio, Durer, &c., in the finest impressions. The enjoyment of all these treasures was heightened to the owner by the confidential intercourse with the most eminent, now deceased English artists, Flaxman and Stothard: both have left him a memorial of their friendship. In two little marble statues of Cupid and Psyche, and a mantel-piece, with a bas-relief, representing a muse with a lyre and Mnemosyne, by Flaxman, there is the same noble and graceful feeling which has so greatly attracted me, from my childhood, in his celebrated compositions after Homer and Æschylus. The hair and draperies are treated with great, almost too picturesque, softness. Among all the English painters, none, perhaps, has so great a power of invention as Stothard. His versatile talent has successfully made essays in the domains of history, of fancy and poetry, of humour, and, lastly, even in domestic scenes, in the taste of Watteau. To this

may be added much feeling for graceful movements, and cheerful, bright colouring. In his pictures, which adorn a chimney-piece, principal characters from Shakspeare's plays are represented with great spirit and humour; among them Falstaff makes a very distinguished and comical figure. There is also a merry company in the style of Watteau; the least attractive is an allegorical representation of Peace returning to the earth, for the brilliant colouring, approaching to Rubens, cannot make up for the poorness of the heads, and the weakness of the drawing.

As there are among the pictures some of the best works of Sir Joshua Reynolds, fine specimens of the works of three of the most eminent British artists of an earlier date are here united.

Besides portraits, properly so called, Sir Joshua Reynolds was the happiest in the representation of children, where he was able, in the main, to remain faithful to nature, and in general an indifferent but naïve action or occupation alone was necessary. In such pictures, he admirably succeeded in representing the youthful bloom, and artless manners of the fine English children. This it is, that makes his celebrated strawberry-girl, which is in this collection, so attractive. With her hands simply folded, a basket under her arm, she stands in her white frock, and looks full at the spectator, with her fine large eyes. The admirable impasto, the bright golden tone, clear as Rembrandt, and the dark landscape back-ground, have a striking effect. Sir Joshua himself looked upon this as one of his best pictures. A sleeping

girl is also uncommonly charming, the colouring very glowing: many cracks in the painting, both in the back-ground and the drapery, show the uncertainty of the artist in the mechanical processes of the art. Another girl with a bird does not give me so much pleasure. The rather affected laugh is, in this instance, not stolen from nature, but from the not happy invention of the painter: in the glowing colour there is something specky and false. Puck, the merry elf in Shakspeare's Midsummer Night's Dream, called by the English Robin Goodfellow, represented as a child with an arch look, sitting on a mushroom, and full of wantonness, stretching out arms and legs, is another much-admired work of Sir Joshua. But though the picture is painted with much warmth and clearness, the conception does not at all please me. I find it too childish, and not fantastic enough. In the back-ground, Titania is seen with the ass-headed weaver. Psyche with the lamp, looking at Cupid, figures as large as life, is of the most brilliant effect, and, in the tender greenish half tints, also of great delicacy. In the regard for beautiful leading lines, there is an affinity to the rather exaggerated grace of Parmeggiano. In such pictures by Sir Joshua, the incorrect drawing always injures the effect. I was much interested at meeting with a landscape by this master. It is in the style of Rembrandt, and of very strong effect.

Of older English painters there are here two pretty pictures by Gainsborough, one by Wilson: of the more recent I found only one, by the rare

and spirited Bonington, of a Turk fallen asleep over his pipe, admirably executed in a deep harmonious chiaro-scuro. Mr. Rogers' taste and knowledge of the art are too general for him not to feel the profound intellectual value of works of art, in which the management of the materials was in some degree restricted. He has therefore not disdained to place in his collection the half figures of St. Paul and St. John, and fragments of a fresco painting from the Carmelite Church at Florence, by Giotto; Salome dancing before Herod, and the beheading of St. John, by Fiesole; a coronation of the Virgin by Lorenzo di Credi, the fellow scholar and friend of Lionardo da Vinci, whose productions and personal character were so estimable. Next to these pictures is a Christ on the Mount of Olives, by Raphael, at the time when he had not abandoned the manner of Perugio. This little picture was once a part of the predella to the altar-piece which Raphael painted in the year 1505 for the nuns of St. Anthony at Perugia. It came with the Orleans Gallery to England, and was last in the possession of Lord Eldin in Edinburgh. Unhappily it has been much injured by cleaning and repairing, but in many parts, particularly in the arms of the angel, there are defects in the drawing, such as we do not find in Raphael, even at this period. So that, most probably, the composition alone should be ascribed to him, and the execution to one of the assistants, who painted the two saints belonging to the same predella, now in Dulwich College.

From the Orleans Gallery, Mr. Rogers has Raphael's Madonna, well known by Flipart's engraving, with the eyes rather cast down, on whom the child, standing by her, fondly leans. The expression of joyousness in the child is very pleasing. The grey colour of the under-dress of the Virgin, with red sleeves, forms an agreeable harmony with the blue mantle. To judge by the character and drawing, the composition may be of the early period of Raphael's residence at Rome. In other respects, this picture admits of no judgment, because many parts have become quite flat by cleaning, and others are painted over. The landscape is in a blue-greenish tone, differing from Raphael's manner.

Of the Roman school, I will mention only one more, Christ bearing his Cross, by Andrea Sacchi, a moderately-sized picture from the Orleans Gallery, as one of the capital pictures of this master, in composition, depth of colouring, and harmony.

The crown, however, of the whole collection, is Christ appearing to Mary Magdalene, by Titian. It was formerly in the possession of the family of Muselli, at Verona, and afterwards adorned the Orleans Gallery. In the clear, bright, golden tone of the flesh, the careful execution, the refined feeling, in the impassioned desire of the kneeling Magdalene to touch the Lord, and the calm dignified refusal of the Saviour, we recognise the earlier time of this master. The beautiful landscape, with the reflection of the glowing horizon upon the blue sea, which is of great importance

here, in proportion to the figures, proves how early Titian attained extraordinary mastery in this point, and confirms that he was the first who carried this branch to a higher degree of perfection. This poetic picture is, on the whole, in very good preservation; the crimson drapery of the Magdalene is of unusual depth and fulness. The lower part of the legs of Christ have, however, suffered a little. The figures are about a third the size of life.

The finished sketch for the celebrated picture known by the name of "La Gloria di Tiziano," which he afterwards, by command of Philip II., King of Spain, painted for the church of the convent where the Emperor Charles V. died, is also very remarkable. It is a rich, but not very pleasing composition. The idea of having the coffin of the Emperor carried up to Heaven, where God the Father and the Son are enthroned, is certainly not a happy one. The painting is throughout excellent, and of a rich deep tone in the flesh. Unfortunately, it is not wanting in re-touches. The large picture is now in the Escurial.

As the genuine pictures of Giorgione are so very rare, I will briefly mention a young knight, small full-length, noble, and powerful in face and figure; the head is masterly treated in his glowing tone, the armour with great force and clearness in the chiaro-scuro.

The original sketch of Tintoretto, for his celebrated picture of St. Mark coming to the assistance of a Martyr, is as spirited as it is full and deep in the tone.

The Rich Man and Lazarus, by Giacomo Bassano, is, in execution, and glow of colouring, approaching to Rembrandt, one of the best pictures of the master.

There are some fine cabinet-pictures of the school of the Carracci. A Virgin and Child worshipped by six Saints, by Lodovico Carracci, is one of his most pleasing pictures, in imitation of Correggio. Among four pictures by Domenichino, two landscapes, with the Punishment of Marsyas, and Tobit with the Fish, are very attractive, from the poetry of the composition and the delicacy of the finish. Another, likewise very fine one, of Bird-catching, from the Borghese Palace, has unfortunately turned quite dark. A Christ, by Guido, is broadly and spiritedly touched, in his finest silver tone.

There is an exquisite little gem by Claude Lorraine. In a soft evening light a lonely shepherd, with his peaceful flock, is playing the pipe. Of the master's earlier time; admirable in the impasto, careful and delicate, decided and soft, all in a warm golden tone. In the Liber Veritatis marked No. 11. Few pictures inspire like this a feeling for the delicious stillness of a summer's evening.

A landscape by Nicolas Poussin, rather large, of very poetic composition and careful execution, inspires, on the other hand, in the brownish silver tone, the sensation of the freshness of morning. There is quite a reviving coolness in the dark water and under the trees of the fore-ground.

Two smaller, historical pictures by Poussin, of

his earlier time, class among his careful and good works.

Of the Flemish school there are few, but very good, specimens.

There is a highly-interesting picture by Rubens. During his residence in Mantua, he was so pleased with the above-described Triumph of Julius Cæsar, by Mantegna, that he made a free copy of one of the nine pictures. His love for the fantastic and pompous led him to choose that with the elephants carrying the candelabra; but his ardent imagination, ever directed to the dramatic, could not be content with this. Instead of a harmless sheep, which, in Mantegna, is walking by the side of the foremost elephant, Rubens made a lion and a lioness, which growl angrily at the elephant. The latter on his part is not idle, but, looking furiously round, is on the point of striking the lion a blow with his trunk. The severe pattern which he had before him in Mantegna has moderated Rubens in his usually very full forms, so that they are more noble and slender than they commonly are. The colouring, as in all his earlier pictures, is more subdued than in the later, and yet powerful. Rubens himself seems to have set much value upon this study; for it was among the effects at his death. During the Revolution, Mr. Champernowne bought it from the Balbi Palace at Genoa. It is 3 ft. high and 5 ft. 5 in. wide.

The study for the celebrated picture, the Terrors of War, in the Pitti Palace at Florence, and

respecting which we have a letter in Rubens' own hand, is likewise well worth notice. Rubens painted this picture for the Grand Duke of Tuscany. Venus endeavours in vain to keep Mars, the insatiable warrior, as Homer calls him, from war; he hurries away to prepare indescribable destruction. This picture, 1 ft. 8 in. high and 2 ft. 6½ in. wide, which I have seen in the exhibition of the British Institution, is, by the warmth and power of the colouring and the spirited and careful execution, one of the most eminent of Rubens' small pictures of this period.

Lastly, there is a Moonlight by him. The clear reflection of the moon in the water, its effect in the low distance, the contrast of the dark mass of trees in the fore-ground, are a proof of the deep feeling for striking incidents in nature, which was peculiar to Rubens. As in a before-mentioned picture, the flakes of snow were represented, he has here marked the stars.

I have here become acquainted with Rembrandt in a new department; he has painted in brown and white a rather obscure allegory on the deliverance of the united provinces from the union of such great powers as Spain and Austria. It is a rich composition, with many horsemen. One of the most prominent figures is a lion chained at the foot of a rock, on which the tree of liberty is growing. Over the rock are the words "Solo Deo gloria." The whole is executed with consummate skill, and the principal effect striking.

His own portrait, at an advanced age, with very dark ground and shadows, and, for him, a cool

tone of the lights, is to be classed, among the great number of them, with that in the Bridgewater Gallery; only it is treated in his broadest manner, which borders on looseness.

A landscape, with a few trees upon a hill in the fore-ground, with a horseman and a pedestrian in the back-ground, a plain with a bright horizon, is clearer in the shadows than other landscapes by Rembrandt, and therefore, with the most powerful effect, the more harmonious.

Among the drawings, I must at least mention some of the finest.

RAPHAEL.—The celebrated Entombment, drawn with the utmost spirit with the pen. From the Crozat Collection. Mr. Rogers gave 120*l.* for it.

ANDREA DEL SARTO.—Some studies in black chalk, for his fresco-paintings in the Chapel dell Scalzo. That for the young man who carries the baggage in the Visitation of the Virgin is remarkably animated.

LUCAS VAN LEYDEN.—A pen-drawing, executed in the most perfect and masterly manner, for his celebrated and excessively rare engraving of the portrait of the Emperor Maximilian I. This wonderful drawing has hitherto been erroneously ascribed to Albert Durer.

ALBERT DURER.—A Child weeping. In chalk, on coloured paper, heightened with white; almost unpleasantly true to reality.

Among the admirable engravings, I mention only a single female figure, very delicately treated, which is so entirely pervaded with the spirit of Francesco Francia, that I do not hesitate to as-

cribe it to him. Francia, originally a goldsmith, is well known to have been peculiarly skilled in executing larger compositions in niello. How easily therefore might it have occurred to him, instead of working, as hitherto, in silver, to work with his graver in copper, especially as in his time the engraving on copper had been brought into more general use in Italy by A. Mantegna and others; and Francia had such energy and diversity of talents, that in his mature age he successfully made himself master of the art of painting, which was so much more remote from his original profession. Besides this, the fine delicate lines in which the engraving is executed indicate an artist who had been previously accustomed to work for niello-plates, in which this manner is usually practised. The circumstance too, that Marcantonio was educated in the workshop of Francia, is favourable to the presumption that he himself had practised engraving.

Among the old miniatures, that which is framed and glazed and hung up, representing, in a landscape, a knight in golden armour kneeling down, to whom God the Father, surrounded by cherubim and seraphim, appears in the air, while the damned are tormented by devils in the abyss, is by far the most important. As has already been observed by Passavant, it belongs to a series of forty miniatures in the possession of Mr. George Brentano, at Francfort-on-the-Maine, which were executed for Maître Etienne Chevalier, treasurer of France under King Charles VII., and may probably have adorned his prayer-book. They

are by the greatest French miniature-painter of the fifteenth century, Johan Fouquet de Tours, painter to King Louis XI.* In regard to the admirable, spirited invention, which betrays a great master, as well as the finished execution, they rank uncommonly high.

An antique bust of a youth, in Carrara marble, which in form and expression resembles the eldest son of Laocoon, is in a very noble style, uncommonly animated, and of admirable workmanship In particular, the antique piece of the neck and the treatment of the hair are extremely delicate. The nose and ears are new; a small part of the chin too and the upper lip are completed in a masterly manner in wax.

A candelabrum of bronze, about ten inches high, is of the most beautiful kind. The lower part is formed by a sitting female figure holding a wreath. The free and graceful design belongs to the period when art was in its perfection. The delicacy and truth of the execution shows a skilful master. This exquisite relic, which was purchased for Mr. Rogers in Italy by the able connoisseur, Mr. Millingen, is unfortunately much damaged in the epidermis.

Among the elegant articles of antique ornament in gold, the ear-rings and clasps, by which so many descriptions of the ancient poets are called to mind, there are likewise whole figures beat out in thin gold leaves. The principal article is a golden circlet, about two and a half inches in diameter,

* See the proof below

the workmanship of which is as rich and skilful as could be made in our times.

Of the many Greek vases in terra cotta, there are five, some of them large, in the antique taste, with black figures on a yellow ground, which are of considerable importance. A flat dish, on the outer side of which five young men, rubbing themselves with the strigil, and five washing themselves, yellow, on a black ground, is to be classed with the vases of the first rank, for the gracefulness of the invention, and the beauty and elegance of the execution. In this collection it is excelled only by a vase, rounded below, so that it must be placed in a peculiar stand. The combat of Achilles with Penthesilea is represented upon it, likewise in red figures. This composition, consisting of thirteen figures, is by far the most distinguished, not only of all representations of this subject, but in general of all representations of combats which I have hitherto seen upon vases, in the beauty and variety of the attitudes, in masterly drawing, as well as in the spirit and delicacy of the execution. It is in the happy medium between the severe and the quite free style, so that in the faces there are some traces of the antique manner. What must a people, who have executed such wonderful performances, in the narrow bounds of such limited work, in the very subordinate sphere of ornamenting vessels; what, I say, must such a people have produced, when they had an opportunity to use at pleasure, in national monuments of great extent,

all their resources of drawing, modelling, and colouring!

In order to complete my acquaintance with the chief English painters of a former period, I have been to see the paintings which Mr. James Barry executed in the years 1777 to 1783, in the rooms of the Society for the Encouragement of the Arts. He has attempted to represent, in five large pictures, the various states of human civilization, and in a sixth, the reward of those by whom they have been produced. These pictures cover the four walls of the spacious hall where the Society meets. The idea is certainly honourably distinguished by originality and grandeur, above those of all contemporary artists. It is also worthy of particular acknowledgment, that the artist, who was in very restricted circumstances, out of ardent enthusiasm for the subject, consented to the sacrifice of executing these paintings without recompense. Neither can any objection be made to the conception of the first three pictures. The primæval state of the shepherd people, and the kind of instruction and education which they received, is very happily represented by Orpheus, who has collected those children of nature around him, by the tones of his lyre. The same may be said of the harvest feast, to indicate the more advanced state of civilization, the cultivation of corn and wine, on which Ceres and Bacchus, the dispensers of them, look down with pleasure from the clouds. The highest state of civilization, the arts, of intellectual and moral culture, could not well be better represented than

by the crowning of the victors at the Olympic Games, in presence of the heroes, the statesmen, the poets, and the philosophers of ancient Greece. The enthusiasm which breathes in these three pictures, the many happy ideas cause us to excuse the many defects in the drawing. The antique ideal subject itself does not make any very urgent claims to truth of nature in the colouring, so that we even put up with the uniform heavy tone. But Barry unhappily did not feel that he ought to have concluded his task consistently in this ideal sphere; instead of which he has in the three other pictures introduced a medley of ideal figures, with portraits, in the costume of the age, which offends every person of taste and judgment, and destroys the unity of the whole. The state of flourishing trade, by the Triumph of the Thames, where Nereids and Tritons are united with respectable gentlemen like Drake, Raleigh, and Cook, has a ridiculous effect. The assembly of the members of the Society for the Promotion of Arts and Manufactures, in which the annual premiums are distributed, is the subject of the fifth picture, and happily replaces us in the territory of every-day prose, whereas, according to the tenor of the subject, this should have been the climax. Elysium, which is the next, can afford but little consolation for this cooling; for it gives the impression of a masquerade, in which there is no want of masques, in characters of Greece, Rome, and the middle ages; but most of the respectable Englishmen have reasonably disdained such fantastic mummery. The defects

in the colouring above noticed are far more disagreeable in these pictures crowded with portraits.

The exhibition of the Royal Academy at Somerset House affords the best opportunity of obtaining a knowledge of the present state of painting in England. The 1138 works which the Catalogue contains are distributed in seven apartments, in three stories, the three principal receiving their light from above. The total impression is by no means satisfactory; the great mass of the pictures, compared with those of the older English painters, manifest progressive decline and license. Individual feeling, drawing, truth of colouring, careful execution, are here sought in vain. The whole object is to produce a striking but unmeaning effect, by the harshest contrasts and the most glaring colours. On a closer inspection however, we find a moderate number of pictures which are honorable exceptions. Of the higher class of historical painting there is nothing here. Among the pictures however which approach that department, some are distinguished much to their advantage. Among these is Wilkie's Columbus, who explains to a monk in the Spanish convent of Santa Maria de Rabida his plan of discovery upon a chart. This is not a happy subject for painting, which is not able to represent the demonstration itself in which the interest properly lies. In the execution, the decisive influence appears which the pictures of the great Spanish masters, Velasquez and Murillo, had upon Wilkie during his residence in Spain. By the deep masses of chiaro-scuro, the

full colours of the dark red and purple draperies, contrasted with the bright lights, the effect of the picture, painted with great breadth, and mastery, is very striking. The heads, about two-thirds the size of life, are indeed dignified and animated, but have not the refinement and decided character of his earlier pictures.

In the next place, I mention Pilgrims, by Eastlake, who, in the year of the Jubilee, on the first view of Rome from an eminence, give vent to expressions of enthusiastic devotion. A true and refined feeling, an endeavour at beauty and flowing lines, a tempered harmony of colouring, make this picture very attractive, though it were to be wished that it had more rounding in some parts.

In some pictures by Etty, for instance, Venus with her Companions, Phædria and Cymocles, from Spenser's Fairy Queen, fancy, gracefulness, and technical skill, are very discernible. But he too uniformly repeats the Greek profile in the heads, many attitudes are exaggerated, and the crude colours of the drapery disturb the harmony.

On the other hand, the pictures of domestic life are very numerous.

The American painter, Leslie, is a particular favourite in this branch; yet, his reputation does not seem to me to be justified by his two pictures in this exhibition, representing the well-known story of the egg of Columbus, and the carrying off of Gulliver by the queen of Brobdignag, for to affectation in the design, are added, flesh sometimes brick-red, sometimes pink, the ap-

proximation of the most flaring colours contrasted with each other, and a very loose treatment. The second subject, besides, is by no means adapted to painting, for Gulliver on the table, looks like a little doll, and the Brobdignagians like ordinary men.

On the other hand, I was proportionally delighted with the pictures of Edwin Landseer, who designs men and animals with a refined physiognomical feeling in the most spirited manner, and paints them in a solid impasto, in all their parts, in true and clear colouring, with a light and flowing pencil. A grey horse and two dogs, favourite animals of Prince George of Cambridge, are among the best portraits of animals that I know, and the whole makes a picture in very good keeping.

Among the other painters of domestic life, the following are distinguished: T. Uwins, by whom a group from the fête of the Madonna del Arco, in Naples, particularly pleased me; William Collins, who treats successfully scenes from the mode of life of the English fishermen and country-people, only that in the flesh he too often falls into the brick-red; J. Stephanoff; T. Ellerby; P. Williams; H. Wyatt; A. Cooper; J. Wood; N. J. Crowley; S. Taylor; Spindler.

The department of portraits is the most extensive in this exhibition; of which there are many whole and half-lengths. The predominance of this branch, is a proof that the real value of the art is not properly understood; for not love of art, but merely love of self or of near relations,

is the cause which generally calls portraits into existence.

The Duke of Wellington, a whole-length by Wilkie, is distinguished by able conception, powerful colouring, and masterly keeping. I was, however, more pleased with the portrait of Sir James Macgregor. The head is admirably modelled in the details, in a broad and free manner, the deep, full colouring is of great elegance, and peculiarly attractive. Among the portrait painters, there is none equal to Sir Thomas Lawrence. Nobody can deny the merit of correct likeness and keeping to most of the portraits of Thomas Philips, Sir Martin A. Shee, H. W. Pickersgill, and H. P. Briggs; only, I would say, that conception and treatment are, in the first two, often too tame, and in the third, too extravagant. The portrait of a man, by T. R. Say, was advantageously distinguished by spirited conception, keeping, and careful execution. G. Richmond, F. Cruickshank, Mrs. W. Carpenter, and Mrs. Pearson, deserve honourable mention.

The department of landscape is pretty numerously filled. A composition with figures of the Lago di Garda, by the admirable Callcott, especially pleased me, by the tender coolness and fine harmony; country-people reposing at noon, decided light and shade, and a powerful effect. His correct drawing, and his refined taste, give him a great advantage over most of his countrymen.

I made a point of looking for the landscape of the favourite painter Turner, who is known throughout Europe, by his numerous, often very

clever compositions for annuals, and other books, where they appear in beautiful steel engravings. But I could scarcely trust my eyes, when, in a view of Ehrenbreitstein, and another of the burning of the two Houses of Parliament, I found such a looseness of treatment, such a total want of truth, as I had never before met with. He has here succeeded in combining a crude, painted medley, with a general foggy appearance. Many Englishmen are very sensible of this total running wild of a great talent; but many admire such pictures as remarkably bold and spirited.

The landscapes and sea coasts of C. Stanfield, on the contrary, are very pleasing. His compositions are very picturesque,—the light and shade decided,—the colouring of great fulness and freshness, the air remarkably clear, the water liquid, and its motion well understood.

After these, J. Landells, F. R. Lee, E. W. Cooke, C. R. Stanley, are able painters in this branch.

In the department of still life, fruit and flower painting, there are painters of distinguished talent. A flower piece by V. Bartholomew, is every thing that can be desired, in the composition, the depth, warmth of the colours, and the finished execution. R. Colls, H. Bolton, J. Leets, are excellent in this line.

The pictures in water-colours are a very important branch of English painting. I had before no idea of the depth, force, richness, and clearness of colour, which is here attained in this mode of painting, and there is in these pictures such a pe-

culiar charm, that I find the high favour which they enjoy extremely natural. Though there are some pictures of this kind in this exhibition, the greater part are to be found in two others, which are exclusively assigned to them. Among the painters of conversation pieces, G. Cattermole, W. Evans, and J. F. Lewis, deserve particular mention. The last, who has lately returned from a journey to Spain, has exhibited some pictures, which are very happy representations of Spanish life and character; only that his Spanish women sometimes have true English countenances. Among the portrait painters, A. E. Chalon is above all in fashion. By a tasteful composition, a certain lightness and elegance in the design, a delicate harmony in the colouring, which is, on the whole, very faint and broken; he charms every body, and causes them to forget the often indifferent drawing, the great superficialness, the affectation of many attitudes. On the other hand, Copley Fielding fully deserves his great reputation as a landscape painter. His pictures have a truly national character; as in the scenery of this country, the eye dwells with real delight, on the deep, luxuriant green of his meadows and trees, with which he knows how most happily to combine the sea that bathes the verdant coasts of England. With unerring mastery, he avails himself of all the advantages that painting can command, by decisive contrasts of light and shade, or by delicate transition, to produce the most striking effects.

The poorest part of the exhibition, both for the

number and merit of the works, is the sculpture. I take this opportunity to communicate to you some observations on the present state of this art in England. In my opinion it is, on the whole, much lower than painting. The causes are to be looked for, partly in the public, partly in the artists themselves. It requires a much more refined and elevated taste to enjoy a work of sculpture than of painting, and hence we find a taste for painting much more diffused also among the other civilized nations of Europe. In most of them, too, the want of opulence contributes to render the execution of important works of sculpture now rare, as they are always very expensive. In England, where the great mass of extraordinary wealth would very well admit of it, the execution is impeded by another cause. Sculpture, whose business is with the form, can attain a high degree of perfection only where frequent opportunities are granted it, of representing the forms of the human body in unveiled beauty, as they came from the creative hand of divine nature. But the majority of the English, from a mistaken prudery, are decidedly averse from every representation of the naked figure, by which the sphere in which the artist moves is very greatly narrowed. I must call that feeling mistaken, because the pure and noble spirit in which the genuine artist views natural forms, and employs them for the higher objects of art, for the representation of that beauty which proclaims its origin from the hand of the Deity, for the expression of intellectual relations, wholly

excludes all reference to the difference of sex, and does not suffer them to occur to unprejudiced spectators, who are truly impressed with the real purport of a work of art. It is this hallowing of the naked form which properly constitutes the sublime innocence of art. Göthe expresses himself to the same effect in his admirable Essay, "*Der Sammler, und die Scinigen.*" Under these circumstances, we must not wonder that perhaps nine-tenths of the sculpture executed in England consist of busts and portrait statues. But it is certainly the fault of the artists themselves that even these, to say nothing of the works of freer art, do not, for the most part, answer the higher demands of a cultivated taste for the arts. The want of feeling for beauty of form and leading lines with which I have already charged the English painters, has here a much more prejudicial effect, because these are the qualities on which the sculptor chiefly depends, whereas painting has besides a great and advantageous resource in colour. It is equally fatal in its consequences, that the relation between sculpture and its prototype nature is seldom rightly understood. Some sculptors are fettered by considering these subjects too much in the light of portraits, like scenes of familiar life, so that they imitate all the fortuitous details of the dress; another aims at an empty and false ideal, and degenerates into an indefinite, swollen softness. Let us now examine some of the most eminent sculptors a little more closely.

The most celebrated and the most admired is at present F. L. Chantrey. He is really a man

of very eminent talents in the natural* style, so that all those who require nothing more of sculpture than that it shall represent every object precisely as it appears in nature, must often be highly gratified by his works. But he who makes higher pretensions, and requires that, in the imitation of nature, sculpture shall make modification dependent on the nature of the material on which the sculptor works—for instance, the marble or the bronze—might certainly find himself disappointed; for the sculptor should endeavour, as much as possible, to make us forget in his work the marble or the bronze as a rude mass. This he attains chiefly by a flat treatment;—great prominences, such as many things, for instance, locks of hair, folds in the draperies composed of thick materials, occasion in real life, he is to avoid, because appearing in the stone as thick swellings, they remind us too much of the material, and produce a heavy effect, very different from that of their prototypes in reality. Where elevations are necessary, he finds means to moderate the impression as a mass, by dividing them into several parts, by more or less marked depressions, and thereby breaking them. All

* The author has in this and other places the expression, "*Naturalistische Richtung.*" He also employs the term *Naturalist*, as painters, who imitate nature without selection, are called in Italy *Naturalisti*, and in Spain *Naturalistas*. *Naturalismus*, which he also uses, would therefore be imitating nature without selection; and *Naturalistische Richtung*, nearly the same, is a tendency, an inclination to do so. Now, though the word *Naturalist* is not English, in this sense, it may perhaps be allowed so to use it, marking it in italics. As for Naturalism, it can hardly be admitted on any terms, and Naturalists not at all.—H. L.

actual depressions, on the contrary, he marks with great sharpness and precision. To these principles the antique sculptures owe a great part of their agreeable effect. The works of Chantrey, therefore, please the experienced eye in proportion as the neglect of the observance of those principles is less apparent. This neglect is least of all perceptible in the busts, which by their likeness, animation, and careful, often well-felt execution, are very pleasing. It is more striking in his portrait-statues, which, from the ponderous masses of drapery, deficient in good intention, have a heavy, awkward, inorganic appearance. But it is most offensive of all in free ideal compositions, in which the poverty of invention, the uniformity of the countenances, the want of grace, and of a more profound knowledge of the forms, the observance of all accessaries, which are more admissible in the portraits, render the impression still more disagreeable. Of the great number of large and small pieces which I saw in Chantrey's attelier, I was most pleased with those in which, more than in others, a faithful imitation of nature is sufficient, such as sleeping women and children. I was least of all satisfied with a colossal equestrian statue. Chantrey is not equal to such great proportions: the horse especially appeared to me very defective. The multitude of important works which this artist executes in this erroneous style, combined with the attraction of the talent which they evince, must naturally have an unfavourable influence on the taste in sculpture in this country.

Next to Chantrey, Richard Westmacott is the most eminent sculptor in England. He is a great admirer and thorough judge of the antique. The eternal models of sculpture, the principal parts of the Elgin marbles, are arranged with much taste in his attelier. In his own works an aim at the the antique manner is manifest, but not always crowned with success. I here saw the celebrated vase of one block of Carrara marble, on one side of which the victory of the Duke of Wellington over Napoleon, at the battle of Waterloo, is represented in relief, in an action of cavalry; and on the other King George of England receiving the treaty of peace. These compositions are too general, too like academy studies, to excite my admiration. The form of this most colossal of all marble vases, the height of which I estimate at eighteen feet, resembles on the whole that of the well-known Borghese vase in the Louvre, but far less happy in the profile. The upper part especially, on which are the bas-reliefs, is deficient in gracefulness of outline. The lower part, richly adorned with admirably-executed acanthus leaves, appears to greater advantage. The very careful execution of this most colossal work, which is intended to adorn an apartment in the new building of the National Gallery, is worthy of admiration: the appearance of it is very grand. Westmacott is a man of extensive knowledge in the arts, and understands how to treat marble with uncommon softness; but, unfortunately, his gracefulness often degenerates into affectation, and he is not sufficiently sensible of the necessity of architectonic

arrangement, which is indispensable in sculptured monuments. For the experienced eye requires, in masses and lines corresponding with each other, the predominance of a positive law of art, and is offended by the aim at a naturalness, which has the appearance of pure accident. Thus, I saw in his attelier the monument of a woman who died in childbed, who raises herself while her two children are introduced upon and near her, in quite common attitudes. In his busts he has less truth and animation than Chantrey.

E. H. Baily, a much less known and admired sculptor than the two preceding, is, however, distinguished above them in his later works, by a more correct feeling for arrangement and graceful outline. He executed the sculptures, which are destined to be the architectonic ornaments of the new National Gallery. The Britannia between the well-executed Lion and Unicorn of the English Arms, as well as two other allegorical figures, have, in the attitudes, the repose and rectilinear tendency which is suitable for such works. The disposition of the figures, for one pediment, is likewise very intelligible and opportune in corresponding masses. The other, on the contrary, is, unfortunately, confused by being too crowded, and offends the eye by a too decided tendency of the figures towards one side. The monument of a physician, Hygeia, by the urn, feeding the serpent, notwithstanding the triteness of this thought, pleased me very much by the gracefulness, the calmness of the attitude, and the good drapery. Other

monuments, for instance, of sleeping women with children, manifest a lively sensibility for beautiful forms and a deep feeling for the pathetic. Lastly, several busts—for instance, that of Lord Brougham—are distinguished by spirited conception, and by a treatment conformable to the above-mentioned laws of sculpture.

I found more feeling for graceful effect and aim at architectonic disposition than in most English sculptures, in six allegoric figures, less finished indeed, by George Rennie, which adorn coignes in a part of the Bank, lately erected by the able and amiable architect Richard Cockerell. I consider myself extremely fortunate in becoming personally acquainted with these two men, who are animated with real enthusiasm for art. The statue of a boy in marble, in the attelier of Rennie, is very highly finished in that agreeable thinness which is so much admired in the celebrated statue of the Boy drawing the Thorn from his Foot in the Capitol; only the treatment of the hair is too prominent.

At Mr. Thomas Campbell's, the sculptor, I had the pleasure of seeing a number of busts, which have great merit by their animation, striking resemblance, and careful execution. Art has here brought together in peaceful proximity many of the heads of the Tories and Whigs. By the side of the eagle-eyed bust of the Duke of Wellington, I saw here the noble and mild features of Earl Grey; with the Duke of Buccleuch, the colossal bronze bust of the Duke of Devonshire, and that of the Duke of Bedford.

I also noticed B. Westmacott, junior, and J. Joseph, for good busts; Gibson, who resides in Rome, and R. J. Wyatt, for the delicate and soft treatment of the marble.

In conclusion, I must give you some particulars respecting Mr. John Martin, the painter, one of the most remarkable characters among the English artists of the present day. As you remember, from the admirable copper-plates after his works, he has undertaken to place before our eyes the fates and the destruction of entire nations. Being very desirous to see a picture of this kind, and to become acquainted with the artist, I gratefully accepted the offer of Professor Wheatstone to introduce me one evening to Martin, who happened to have in his house his most distinguished work, the Destruction of Babylon. I found him a middle-aged man, of pleasing manners, and of lively enthusiastic disposition. In explaining his picture to several of his guests, he imparted a more lively interest to it by the pleasing animation of his manner. Beneath the fearful light of the clouded moon the immense city extends, over which nightly destruction has come. Innumerable enemies have already penetrated into it; the flames are already rising in some places; the elephants that carried the Babylonians to the last struggle are overpowered: all this is seen in the remote distances. In the fore-ground the king, irresolute and inactive, surrounded by his women, awaits his fate. His brother manifests in the most lively manner his indignation at the cowardly and wavering conduct of the

sovereign. These are some of the principal features of the very rich whole, which teems with thousands of figures, in which the most varied and striking attitudes, as well as the composition of the whole, manifest a rare power of invention. The figures in the fore-ground are about eight inches high, the execution free but careful, the colouring powerful and clear, the effect of the whole very striking. But with the poetical imaginative feeling which predominates in the whole, the naturalness, nay, even historical truth, in the details is very remarkable. In the buildings, the works and accounts relative to the most ancient architecture of the East have been carefully consulted; nay, the artist desired me to observe how the figures immediately under the walls exactly corresponded in their proportions with the accounts handed down to us of the height of those walls. I now perfectly understood the extraordinary approbation which Martin's pictures have met with in England, for they unite, in a high degree, the three qualities which the English require, above all, in a work of art,—effect, a fanciful invention, inclining to melancholy, and topographic historical truth. In no works of art that I have hitherto seen, is the contrast between the more modern and antique way of conception in the arts so striking as in these. The conception is essentially that of a landscape, and the impression made by them is chiefly produced by their effect as landscapes; for, among the countless figures, it is only in those of the fore-ground, and even in these, in consequence of their small

size, but insufficiently, that the intended moral effect can be produced. In the conception of the ancients the human figure everywhere prevails; and that in such a manner, that even scenes in which, in reality, many thousands took part—for instance, the taking of Troy—are represented by a comparatively small number of persons. This effect is obtained by their being all placed in an architectonic symmetrical order in the foreground, so that in their attitudes and characters the expression of the whole moral intention of the subject can be very clearly manifested. The relations of space, the scenery are but generally intimated.

LETTER XV.

Fête of the Horticultural Society — Character and Education of Women in England — Visit to Messrs. Woodborn — Niello Plates—Impressions on Sulphur—Cartoons—Ten Heads from the Last Supper, by Lionardo da Vinci — Party to Hendon — Collection of Drawings belonging to the late Sir Thomas Lawrence — Raphael — Michael Angelo — Durer — Rubens — Van Dyck — Rembrandt — Claude Lorraine — Nicolas Poussin — Spanish Miniatures of the Fifteenth Century—Rare Engravings — Sir John Soane's Museum — Northumberland House—The Cornaro Family, by Titian.

London, July 7.

After enjoying so many works of art, I was very glad to have an opportunity, by the kind invitation of Miss Solly, sister of my friend, to be present, on the fourth of this month, at the annual fête of the Horticultural Society. On that day, in the afternoon, a company of about four thousand persons had assembled in a large garden belonging to the society, at Chiswick, near the beautiful villa of the Duke of Devonshire. As the weather was favourable, and the numerous ladies exert themselves, on these occasions, to excel each other in tasteful morning costume, the whole presented a very cheerful, pleasing, and varied scene. Two long tents protected a very rich selection of the most beautiful and rarest

flowers and fruits from the beams of the sun. As usual, I derived the greatest pleasure from the thousandfold varieties of form and colour with which the Divine Architect of the universe has been pleased, with such evident satisfaction, to clothe this little gay world. As the garden is very large, and, according to the praiseworthy custom of this country, you may walk on the paths or the green turf as you please, the colossal company moved with ease, sometimes to view the flowers, sometimes to listen to the three bands of music, which at suitable intervals played alternately cheerful tunes. I was very happy at meeting with Mr. Rogers, who, though advanced in years, still takes the most lively interest in such scenes. Thus some hours passed rapidly away in *dolce farniente*. In conclusion, the bands played "God save the King." It was about eight o'clock in the evening when we sat down to dinner at Miss Solly's. In the company of some friends, among whom was Raumer, the day was very agreeably concluded.

The manner and deportment of the women in England pleases me much. Whether it be the result of custom, education, natural disposition, or of all three together, the position of the women here is on the whole more independent than in Germany. They have therefore such confidence and self-possession in their demeanour, such simple openness in their intercourse with the other sex, as among us is an exception. By this frankness, by a correct direction of the understanding and the feelings, they have much dispo-

sition to a pure friendship with men, in which neither party has the remotest idea of any closer connexion. Hence the intercourse between the two sexes in England is on the whole much freer and more substantial. In this spirit it is that young girls often familiarly shake hands with a person whom they have seen only once or twice. It is also a consequence of this greater independence, that a much greater number of women than in any other country seriously devote themselves to literature and writing, so that the English have adopted for them, by way of distinction, the term of *blue-stocking*.

On the 5th I passed the whole day with Messrs. Woodborn, whom I have already mentioned as the most eminent dealers in works of art in England. There is here such an accumulation of interesting drawings, niellos, old engravings, that one is really at a loss where to begin.

I however commence my review with the niello plates and impressions on sulphur, which Messrs. Woodborn purchased, in the year 1824, at the sale of the celebrated collection of Sir Mark Sykes. I will confine myself to the most important. In the first place there is a Pax, in which the Virgin and Child, seated on a throne, are worshipped by seven female saints. It came from the church Santa Maria Novella at Florence, and has still the rich frame, executed in gilt copper, representing in miniature the façade of that church. In Duchesne's Essay on Niellos, there is, at page 154, an engraving of it, which, however, gives no just idea of the delicacy of the work, particularly

of the heads. Judging by this, and by the refined taste in the composition and drapery, the conjecture that it is by Maso Finiguerra, appears to me to be well founded. The strokes in the ground filled with the black niello, are rather broad, but those in the figures very delicate. The glories, the hems of the garments, the capitals and cornices of the architecture, and the wings of the angels, are richly gilt. For this little silver plate, which is only $3\frac{1}{2}$ in. high, and $2\frac{1}{4}$ in. wide, Messrs. Woodborn paid 315 guineas.

Another Pax (2 in. 3 lines high, 1 in. 10 lines wide, No. 179 in Duchesne's catalogue) represents St. Jerome chastising himself. The workmanship of Peregrino da Cesena, whose monogram is under it, is very delicate; many parts, as the lion, the cardinal's hat, and the trees, are likewise gilded.

Besides these, there are many smaller niello plates, in many of which the ground is covered with coloured enamel, blue, green, red. There is also a number of buttons adorned with niello.

Of impressions on sulphur, which are so rare, I here saw no fewer than twelve—five of them belong to a series of fourteen, from the history of the Passion, which Lanzi saw as parts of a portable little altar, with the Camaldolenses, at Florence. They are now let into small plates of wood. Though each piece of sulphur is only 2 in. high, and 1 in. 6 l. wide, the noble compositions are executed with admirable delicacy and much spirit. In some parts, for instance in the rich folds of the drapery, they forcibly recall the celebrated Pax of Finiguerra, in the museum at Flo-

rence. The Last Supper, in particular, is excellent. In Duchesne's catalogue they are numbered 81, 83, 84, 89, 90.

The seven others form a series from the Creation of Adam to the Murder of Abel. (Nos. 1 to 7 in Duchesne.) They are let into two small panels of wood, four in one, and three in the other, as it appears, at a remote period. Here, too, the largest impression is only 2 in. 9 l. wide, and 1 in. high. The design and execution are admirable, only the heads are less characteristic and spirited. However trifling these little monuments may appear to many, they must yet be important in the eyes of every cultivated mind, as a proof that, in that vital age of art, the pulse of genuine simple enthusiasm impelled the life-blood of art, in its utmost purity, even into the minutest veins of the system.

My attention was next attracted by several cartoons of great masters. The most important among them are ten heads, one of which is that of Christ, from the celebrated Last Supper, by Lionardo da Vinci. They are executed with black chalk, and, more or less, lightly coloured. There is in them a grandeur of conception in the form, a massiness and softness in the modelling, an elevation and depth of feeling, which excite astonishment. Some, for example, those of St. John and St. James, are likewise exquisitely beautiful. All the thirteen heads were formerly in the Ambrosian Library at Milan, and were brought to England during the revolution, when they came into the possession of Sir Thomas Baring, afterwards into

that of Sir Thomas Lawrence, at whose sale these ten heads were purchased by Messrs. Woodborn. The three others are said to be in the possession of a lady. I cannot believe, with many persons, that these heads were part of the original cartoon; because the lower part of the bust is but slightly indicated, which certainly cannot be assumed of the very careful and scrupulous Lionardo da Vinci, in preparing the cartoon for the great work of his life. But I take them to be single studies for the heads, in which his only object was to execute these in the most perfect manner; all the rest being otherwise provided for. Still less can I agree with those who would have these heads to be copies, by another hand, after the picture. Not to mention the animation and refined feeling, this supposition is refuted by Lionardo's very peculiar mode of drawing, with nearly horizontal strokes.

The cartoon of a Holy Family, the Virgin and Child, and St. John, by Michael Angelo, something above the size of life, has unfortunately sustained much injury. The outlines, drawn with broad strokes in black chalk, still betray, however, the grandeur of forms peculiar to him. Formerly in the possession of Sir Thomas Lawrence.

The cartoons for two of the most celebrated fresco paintings in the Farnese Palace, the Triumph of Galatea and Cephalus and Aurora, by Annibale Carracci, are treated with great mastery and breadth, in his able and decisive style.

Towards noon, I drove, in company with Pro-

fessor Hoyen, of Copenhagen, to a country-house which Messrs. Woodborn have at Hendon, some miles from London, where they have a great part of the drawings from the celebrated collection of Sir Thomas Lawrence, which they purchased, after his death, for 20,000*l.*

In compliance with our wish, Mr. Woodborn showed us, first, drawings by Raphael. Among the considerable number ascribed to him, there are more that are genuine than in most collections of this kind, and these of the most different periods of his life, and for the most various purposes. Studies from nature, slight sketches, preliminary studies for single parts of well-known pictures, or for entire compositions; lastly, designs after which no pictures were executed.

From his Perugian period, a Virgin and Child, whole figures, struck me by its surprising coincidence with the Raphael (Solly) in our Museum. (1st Division, No. 223.)

I do not know upon what authority a female portrait, of which there are three drawings of extraordinary depth of feeling of the same period, is called that of his step-sister Elizabeth. So much, however, is certain, that it resembles Raphael, and served as the principal model for his early Madonnas.

The drawings of the Florentine period, from 1501 to 1508, being that in which Raphael attained to higher perfection, are particularly numerous and important. Among them are designs for the Belle Jardinière, at Paris; the Mother and Child, for the Virgin with the Palm-tree, in the

Bridgewater Gallery; and for St. Catherine, in the collection of Mr. Beckford, at Bath. Among the most important, I consider the series of drawings which refer to the Entombment. If we add the drawing in the possession of Mr. Rogers, and that of the Entombment, in Borghese, in the Grand Ducal collection at Florence, we have pretty nearly a view of the various lights in which Raphael conceived this subject, and how thoroughly he studied it. In the celebrated picture of the Entombment in the Borghese Gallery, only one of those germs of life is fully developed. To these drawings we add the fine composition for the Pietà (Christ Mourned over by his Friends), after which Sasso Ferrato executed the pretty picture in our Museum. (1st Division, No. 431.)

Of Raphael's Roman period several studies for the Disputa are extremely interesting. They prove how seriously and conscientiously Raphael went to work with this, the first great picture that he painted at Rome. There are also very important studies for the School at Athens. A wonderful design for a Coronation of the Virgin; a rich composition, which appears to have been made between the Disputa and the school at Athens. The actual Coronation, in the upper part, is still treated in the symmetrical, severe style of the former; the Apostles at the grave of the Virgin, in the lower part, in the broader, more massy manner of the latter. This drawing is executed with the pen, washed with bistre, and the lights heightened with white. Among the draw-

ings, for what is called Raphael's Bible in the Loggie, is the admirable composition of Joseph Expounding his Dream to his Brethren. It is in sepia. The drawing of St. Cecilia, in bistre, heightened with white, which served Marc Antonio as the model for his engraving, is excellent. Lastly, the drawing, treated in the same manner, of Alexander the Great offering the Crown to Roxana, for the fresco in Raphael's villa at Rome, is of the most extraordinary beauty and delicacy.

We turned next to the drawings of Michael Angelo; among which, though fewer in number, there are likewise some of great value. They are mostly in black, some in red chalk, and the constantly predominant aim at form and modelling is very striking. Many of them are carried through, in this respect, in the most uncommon degree, with the most profound feeling of nature in the details. Such, for instance, is the drawing of what is called Michael Angelo's Dream, which is so well known from pictures and prints, and some studies for the equally well-known Christ on the Cross, with the Virgin and St. John at the sides. The drawing of the model for the figure of Haman, in the Sixtine Chapel, in red chalk, is likewise excellent.

Of the other great Italian masters the specimens of the following are particularly numerous:—Giulio Romano, Primaticcio, Parmegiano, and Fra Bartolomeo. Of the latter alone there are two volumes with studies of all kinds, which were in a nuns' convent at Florence from the time of Plantilla Nelli, a nurse, and a pupil of Barto-

lomeo, to whom he bequeathed them at his death. They are executed, with much freedom and breadth, with black chalk on blue paper, and afford remarkable proofs of his industry. They refer for the most part to his later works. The most important, however, is a large drawing for his great work of the Madonna in Glory, whom a Holy Brotherhood is imploring, in the church of St. Romano, in Lucca.

I have also seen several drawings of the first rank by Titian. Some landscapes, in particular, are poetical in the design, and masterly in the execution.

The drawing of the façade of the Cathedral St. Maria del Fiore, at Florence, is highly interesting. Sansovino relates, that this façade was erected of wood on occasion of the entry of Pope Leo X., in the year 1515; and adorned by Andrea del Sarto, with many designs in black and white. The figures in this drawing by Andrea, who was then twenty-seven years old, are executed with a spirit which sufficiently accounts for the admiration which Leo is said to have expressed for that façade.

I was told that there was likewise a great treasure of drawings by the three Carracci, but I had not time to look through them.*

Among the drawings by German masters, some of Durer are very interesting. There is one, of several knights in armour, one of whom, pierced by a spear, is falling from his horse: on the reverse is written, in Durer's own hand, "This

* These were purchased in 1836 by Lord Francis Egerton.

was painted by Albert Durer, Anno 1489;" and on the right side, also in his own hand, "1489," and "A. D." This drawing, done in the seventeenth year of the artist's age, proves that he already attained, at an early period, to his extraordinary mastery with the pen, and to his great genius in conception; and likewise that, in his first epoch, he did not make use of the usual form of his monogram. The drawing, however, is in some parts defective.

There are also studies of the figure of St. John the Evangelist, of the head of the same, and of that of St. Mark, in the celebrated pictures of the Royal Gallery at Munich. All three are executed with a master-hand; the two latter are, like the pictures, marked with the year 1526.

The Portrait of his Wife, according to Durer's expression, "sketched with charcoal," with the inscription in his own hand, "Albert Durer drew this of his wife, at Antorff, in the Dutch costume, in the year 1521, when they had been married xxvii. years." There is something very touching in the manner poor Durer notes, in his simple style, the time he had suffered from this scourge, who ultimately brought him to an early grave. There are several admirable portraits in the same style.

A Duck, the brilliant plumage of which was painted in water-colours, was to me a fresh evidence of the astonishing versatility of the powers of this artist.

Two Heads, drawn with the point of the pencil in black and white, upon coloured paper, evince a

mastery, delicacy, and firmness of treatment peculiar to Durer.

Among the capital pen-and-ink drawings, there are several figures belonging to his "doctrine of proportions." Drawings by other great masters, which are contained in this collection, I have already seen in three exhibitions, of which Messrs. Woodborn intend to have ten, in order to make these treasures more generally known.

The first exhibition contained 100 drawings under the name of Rubens. Among them were many genuine and interesting, for example, the celebrated drawing in black chalk, of the Contest for the Standard, after the famous cartoon of Lionardo da Vinci, from which Edelink engraved his well-known plate of "Les Quatres Cavaliers;" a pen-and-bistre study after Titian's picture of the battle of Cadore; a very spirited composition, from which Rubens has evidently borrowed the main design of his celebrated battle of the Amazons, in the gallery at Munich. The original having been burnt, this drawing acquires increased value. The Martyrdom of St. George is a rich composition of extraordinary spirit, where, independent of the pen and black chalk, he has used oil colours with great breadth.

A pen-and-ink study of Cows Grazing, is astonishingly true to nature. Some clever portraits, for example, those of his two wives. Several excellent and very highly finished designs of his most celebrated pictures are, in my opinion, copied from them for the purpose of being engraved, and were mostly executed by Vors-

termann, Bolswert, and Pontius. This, however, does not deprive them of their intrinsic value, for Rubens stood in the same relation to these engravers as Raphael did to Marc Antonio; the drawings were executed under his superintendence and with his assistance. Several other drawings have, in my estimation, nothing whatever to do with Rubens; for instance, the "Head of Socrates," which is done with a pen, in the regular manner of a copperplate engraver of the school of Golzius.

The second exhibition was formed of fifty drawings by Vandyck, and an equal number by Rembrandt. Many of the portraits of the former are highly attractive, from the delicacy and truth of the conception, the masterly lightness and decision of the execution; but the drawings of Rembrandt are indeed excellent: they contain masterpieces of every diversity of subject, from the most sketchy thought to the greatest finish; for instance, the study for the Woman taken in Adultery, in the National Gallery; historical, domestic pictures, portraits, and numerous landscapes, which delight the eye, as well by the astonishing originality of the conception, as by their true picturesque feeling. Most of them are drawn with the pen, and touched with bistre, which is superior to every other material for imparting a glowing warmth; if to this be added a heightening with white, the effect of a painting is often completely attained. These drawings of Rembrandt were purchased during their exhibition by Mr. Esdaile, the banker.

The third exhibition contained fifty drawings by Claude Lorraine, and an equal number by Nicholas Poussin. Of the former I need only say, that, even after the high demands which, after so close an inspection of the 'Liber Veritatis,' I am now accustomed to make on the drawings of Claude, I was highly gratified with many of them. Poussin, in his drawings, appears for the most part, to very great advantage, because they have the keeping which is so frequently wanting in his pictures, from their having become dark, and from the ground being uncovered by frequent cleaning. This collection of Poussin's is very instructive, for it contains capital drawings of all epochs, and of his most various methods. Studies of the antique, as well as of nature, landscapes, compositions from mythology, history, and holy writ. The greater part of them are drawn with the pen, and washed with bistre. From its size, the beauty and richness of the composition, the delicacy and elegance of the finish, the Plundering and Destruction of the Temple of Jerusalem takes the first rank. Next to this, I was particularly struck with the Passage of the Children of Israel through the Red Sea; Moses striking the Rock; the Birth of Bacchus; the Death of Hippolytus, Rinaldo and Armida; a View of Tivoli, and several beautifully poetic landscapes. From a Holy Family done in his latter period, we see how much his hand trembled; though the composition evidences that his genius was still unimpaired.

The next day I saw in town, by the kindness of Messrs. Woodborn, (besides many of the above

drawings,) a selection from the Dutch school; among which one by Paul Potter, Cattle in a Meadow; and another, by Adrian Van de Velde, exceed in purity of feeling for nature, and in mastery of execution, any thing that I had hitherto seen in drawing of these masters.

Of several valuable manuscripts with miniatures, I will here mention only one, on account of its great rarity. It is of Spanish origin, and of the fifteenth century. It contains, in a quarto volume, thirteen pale green-coloured parchment leaves, which are adorned on both sides with lightly washed pen-and-ink drawings. Most of them seem to have reference to a romance of chivalry. Towards the end are a few Scriptural subjects. In the character of the heads these pictures are not inferior to those of any other nation of Europe of the same period. Many of them have a decided Spanish character: the proportions are good, the attitudes expressive, though sometimes exaggerated; the draperies have, for the most part, the ancient traditional cast, and are drawn with great clearness and precision; in the flesh the lights are tinged with pink. The handling is equal to that of other nations, even in the ornamental use of gold with the pencil; though they are far inferior to them in the weakness of the perspective. The backgrounds are done in colours, and often represent a rich Gothic architecture, though very gaudy arabesque patterns are more frequent.

Of old engravings, I will only add that they embrace the richest selection of the most rare

and the most beautiful. Among the Italian ones, is a very fine plate, which Mr. Samuel Woodborn, certainly with justice, takes for a Francesco Francia, and which resembles that at Mr. Rogers'. A female head, in profile, he attributes to Lionardo da Vinci: it undoubtedly manifests in a high degree the spirit of that master, and the treatment indicates the want of practice, but the spirited conception of a painter: it would likewise be rather singular if Lionardo, the most richly and variously talented of all the Italian painters, should not once have attempted the art of engraving on copper. I here saw a magnificent impression of the large scarce plate by A. Pollajuola, of Hercules combating with twelve giants, marked 1466, the oldest Dutch copperplate engraver, with the date, and the rarest engravings, in the finest impressions.

I must say a few words of one of the most celebrated curiosities of London, the museum of the architect, Sir John Soane, to which, in the most praiseworthy manner, he permits persons to have access several times a week. The house is situated in Lincoln's-inn Fields; the rooms are small, and such an immense number of objects are crowded together in three different stories, that it is the work of some hours to gain even a superficial view of them. The greater part consists of a rich collection of architectonic ornaments, partly original, partly plaster of Paris casts. The East Indian here alternates with the Greek, the Roman with the Gothic, the Egyptian with ornaments of the fifteenth and sixteenth

centuries. But among all this there is as great a variety of figures in sculpture; for instance, the injured and indifferently wrought original of a Sarcophagus, with the Rape of Proserpine, a highly spirited composition, and plaster-casts of many other things. The principal part has the appearance of a mine with many veins, in which, instead of metallic ores, you find works of art. Thus in most of the apartments a broken light falls from above, which heightens the feeling of the subterranean and mysterious. This is increased to the highest degree by the most celebrated of all the Sarcophagi found in Egypt, which adorns the middle of the most considerable apartment. This Sarcophagus, which is about eight feet long, consists of a single block of what is called oriental alabaster, but which, from the recent examination of mineralogists, is found to be properly aragonite. The sides are about two inches and a half thick. At the bottom, a human figure, in profile, is very carefully engraved, the outlines of which, as well as the hieroglyphics with which it is covered all over, are filled with a black substance. The stone is so transparent, that when a candle is put into the Sarcophagus, it appears of a beautiful red. This splendid relic, which was found in the tombs of the kings at Thebes, was brought by Belzoni, in 1816, to Alexandria, subsequently offered to the British Museum for 2000*l.*, but declined, and then bought by the present owner. In another very small apartment, several pictures are placed, by contriving that the pictures which you first see hang

on hinges, so that they may be removed from the wall, and show others behind them; and this is done twice. The most important are the four pictures of scenes in an Election, and the eight of the Rake's Progress, by Hogarth. These pictures, which are said to have cost the possessor 500*l.* each (?), are, however, much coarser, more approaching to caricature, and of less merit than the Marriage à la Mode. Next to them is a large view of the Canal Grande, by Canaletto, which has a degree of delicacy and detail which is very rare with him. A large water scene, by Callcott, is likewise very pleasing. Lastly, there are several architectural designs by Sir J. Soane, which, by their extent and style, produce the impression of fairy or enchanted castles. In reality, this architect has produced, in different parts of the Bank of England, a pattern-card of the most diverse styles of architecture, sometimes happy, but for the most part failures. Passing over the curiosities which fill the other apartments, I observe that the whole, notwithstanding the picturesque, fantastic charm, which cannot be denied, has, in consequence of this arbitrary mixture of heterogeneous objects, something of the unpleasant effect of a feverish dream. As a splendid example of English whimsicalness, which can be realised only by the union of the colossal English wealth, and English way of thinking, it is very remarkable; and there is therefore reason to rejoice that, by the praiseworthy intention of the owner to bequeath it to the English nation, its permanent existence is secured. In this, as in

so many other things England gives a noble example to the rest of the world.

By the kind intervention of Lord Howe, I have enjoyed the rare favour of seeing the palace of the Duke of Northumberland. In the centre of the long, rather low front, next to Charing Cross, is the lion statant, the arms of the ancient Percys, whom you remember in Shakspeare. The interior of the building, which commands a large court-yard, is worthy of one of the richest and most eminent of the peers of England. A very magnificent staircase, lighted by a lantern, goes through the three stories. The floor and stairs, of white marble, which are covered with rich carpets, correspond in splendour with the balustrades and chandeliers, of gilt bronze. In the dining-room, I found Titian's celebrated picture of the Cornaro family, the chief object of my visit. A man, already advanced in years, and of a dignified appearance, is kneeling in front, as the head of the family, before the left side of an altar, on which the host is placed. He turns a little towards a man rather younger than himself, who is kneeling behind him, to direct his attention to the object of their common veneration. The latter, as well as a still younger man kneeling behind him, is given in profile. Lower down are three boys worshipping, with whom three others on the opposite side correspond. All the figures are the size of life. This picture is worthy of its high reputation, and holds the same rank among Titian's pictures, as the Concina Family worshipping the Virgin and

Child, in the Dresden Gallery, among those of Paul Veronese. The heads of the three men are particularly grand and simple in the forms, even for Titian, in which the animation of portrait happily unites with the solemn expression of devotion. With these, whose figures, as well as the altar, are decidedly relieved against the bright sky, which forms the back-ground, the open, simple expression of the blooming boys forms a very pleasing contrast. The picture is of Titian's middle period, the execution very careful, the colours clear, especially in the flesh, which is kept in a bright golden tone. Unhappily this masterpiece has suffered not a little injury; for instance, in the right hand of the old man, and one hand of the boy on the left.

Among the other pictures, some of which are likewise much damaged, the following are the most deserving of notice:—

St. Sebastian bound, on the ground; in the air two angels. A clear, well-executed picture, by Guercino, with figures as large as life.

A small Adoration of the Shepherds, by Giacomo Bassano.

Three half-figures, portraits, in one picture, by Vandyck. A well-executed and delicate picture of his middle period.

A Fox and a Deer-hunt. Two admirable pictures by Franz Snyders.

A genuine but ordinary Holy Family, by J. Jordaens.

A pretty Girl with a Candle, before which she holds her hand; by G. Schalken. Of remarkable clearness and good impasto.

In the gallery, a most richly and splendidly-ornamented apartment, of considerable height and length, hang the following copies of celebrated works, of the same size as the originals:—On the long side, opposite to the windows, the School of Athens, after Raphael, copied by Mengs in 1755, as the inscription shows. This is undoubtedly the best copy ever made of this celebrated picture. On the left hand hangs the Assembly of the Gods, before whom Venus accuses Cupid; on the right the Marriage of Cupid and Psyche, both after Raphael's frescoes in the Farnesina; at the two ends, the Triumph of Bacchus and Ariadne, after the capital picture by Annibale Carracci, in the frescoes in the Farnese Palace: and Apollo in the Chariot of the Sun, preceded by Aurora, after Guido Reni's noble fresco-painting in the Villa Rospigliosi.

The idea of making this admirable selection of the most celebrated works, copied by able artists, affords me a new proof that the English nobility possess not only money but knowledge and taste to employ it in the most worthy manner. The general impression of these pictures is indeed grand and pleasing; but it would be more harmonious if the School of Athens were placed elsewhere, so that we might be surrounded only by the cheerful ideal scenes of mythology. Besides, the School of Athens is so rich a composition, that it would be alone a highly important ornament to any apartment.

The drawing-room is very richly ornamented with arabesques, and paintings intermingled; but the whole makes a motley impression. Three

other apartments, in the third story, which are destined for the evening parties, here called routs, are also distinguished by the solid magnificence of the decorations. Thus, in one of them are cases of the finest Florentine mosaic. Besides the favourite plants, all kinds of animals, birds, monkeys, are imitated in the most natural manner; nay, groups of fruit are most happily executed in relief in these semi-jewels. From the windows there is a most refreshing view of a garden, which, being artificially watered, blooms in unchanged beauty; the bright mirror of the Thames forms the back-ground.

I should have been most happy to see Sion House, a country-seat of the Duke of Northumberland, a few miles from London, the park and hot-houses of which are highly spoken of by those who have seen them; but I understood that this was as much out of the question as to pay a visit to the moon; so that I was of course obliged to submit.

LETTER XVI.

Pictures of Mr. Edward Solly—Character of the Pictures of the Time of Raphael—Works of Raphael, Bagnacavallo, Cotignola, Innocenzio da Imola, Mazzolino, Girolamo da Treviso, Moretto, Giorgione, B. Luini, Gaudenzio Ferrari, Angelo Bronzino—Chief Causes of the Decline of Painting towards the Year 1550—Situation of Artists in our Times—Mr. Day, the Painter—Picture of Raphael at Lord Garvagh's—Sir Abraham Hume's Collection—Sketches by great Masters—Admirable Portraits by Titian, Pordenone, Tintoretto, Vandyck, Rembrandt—A capital Picture of A. Cuyp.

London, July 10.

I HAVE hitherto purposely refrained from writing any particulars respecting the excellent pictures which Mr. Solly possesses; for when, as is the case with me here, one has the good fortune, by daily view of important works of art, to become intimate with them, one discovers, as in familiar intercourse with distinguished men, new qualities, whence almost unconsciously an opinion is formed free from all prejudice and partiality. Mr. Solly is one of those rare characters who have attained the complete conviction that the works of the historical painters of the time of Raphael are at a height of perfection with which no others can bear a comparison. This arises from the happy balance of all the qualities required in a work of art which are to be found in them. They retain from the preceding periods the genuine enthu-

siasm for the spirit of the subject before them, sensibility to the value of symmetrical arrangement, and feeling for the faithful, accurate making-out of the details; but with this they combine an entire command over the means of representing their ideas. The old leanness and stiffness are succeeded by a natural fulness, freedom, ease, and grace; the laws of linear and aërial perspective are so far observed that every object is correctly foreshortened, and rounded, and softened off, in proportion as it is to stand forward or fall back; by which the general keeping, the quality in which the older pictures were most deficient, is attained. Lastly, in the law of symmetrical arrangement, there is no longer the old hardness and stiffness, but it is softened, and as it were veiled, by a free alternation and decided contrasts of corresponding masses. Lastly, they have the great advantage above works of later periods, that the mastery attained in all these points is entirely unaffected in its application, serves only, according to the nature of the subject in hand, to express everything with more truth, clearness, and beauty, than had ever been done before. The masters of the succeeding epochs, on the contrary, frequently make an ambitious display of this mastery their chief business; so that the subject before them is no longer the end, but a means by which they may be able to display that skill in drawing, chiaro-scuro, and general keeping. The striking effects which they produce in this manner, make their works much greater favourites in England in general than

those of the time of Raphael, in which the decision with which all the forms are characterised is looked upon as hardness. Now, Mr. Solly has succeeded in obtaining several works of the different Italian schools, of this last period, which are very important both for their size and value.

RAPHAEL SANZIO.—The Risen Virgin enthroned upon clouds, which are borne by Cherubim, is carried up into heaven. At the right side of her sarcophagus, which is foreshortened and filled with flowers, kneels St. John, gazing after her with rapturous enthusiasm; by him stands St. Philip; on the left, St. Francis kneels, with his hands folded on his breast, and St. Paul stands by. The figures are two-thirds the size of life. This picture, which is painted on panel, and is 6½ ft. square, was formerly in the cathedral at Pisa, and was brought to England above thirty years ago by Sir James Wright, under the name of Raphael. The whole composition is certainly by him, but the execution only in part. In the attitudes, the flow of the hair, the drawing of the hands and the folds, we clearly see that refined and elegant taste which was peculiar to Raphael. The whole character of the picture, however, forcibly calls to mind the Madonna of Pescia, called 'La Vierge au Baldachin,' in the Pitti Palace at Florence. St. John, St. Francis, and the heads of the Cherubim, are there likewise painted in the same bright, transparent, light manner, and the lights are given in a similar whitish tone. This makes it very probable that it was commenced by Raphael at the same time

as the Madonna of Pescia, and like it was left unfinished in 1508, in consequence of his sudden journey to Rome. Vasari expressly tells us that there was another picture left in an equally unfinished state, and that, at the request of Raphael, it was finished by his friend Ridolfo Ghirlandajo, whose hand I think I can here plainly distinguish, chiefly in the figure of the Madonna, and likewise in different parts of the figures of the two standing saints. The possessor is inclined to attribute the finishing of it to Fra Bartolomeo, who is well known to have been an intimate friend of Raphael. The beautiful attitude of St. John, Raphael very soon after repeated in Rome, in the kneeling youth in the Disputa.

Among the scholars and successors of Raphael, there are some of Bologna and the neighbourhood who had received the first instructions from Francesco Francia, to whom, till very lately, too little attention has been paid. They are distinguished from the other scholars of Raphael, chiefly by their combining with his style the blooming and powerful colouring which they had acquired from Francia. There are here capital works by the three most considerable of them.

Bartolomeo Ramenghi, called Il Bagnacavallo.—In the centre, the Virgin is sitting with the Child, to whom the infant St. John approaches; at the sides, Joseph and other saints are standing; a choir of angels is in the air. The whole is of great depth and warmth of colouring; the saints, in their character and cast of the drapery have entirely the noble, grand manner of the

later pictures of Raphael. On panel, 8 ft. high, and 7 ft. wide. From the Ercolani collection in Bologna.

GIROLAMO DA COTIGNOLA.—Above appear the Virgin and Child, on clouds, surrounded by angels; below, Pope Gregory in conversation with St. Peter and another saint. All the figures have great animation; the saints full of religious enthusiasm; the whole in a powerful tone, brownish in the flesh, of very great effect. This picture, painted on panel, 8 ft. high, and 6 ft. wide, is marked with the name of the artist, and the year, 1527. It also came from the Ercolani collection.

INNOCENZIO FRANCUCCI, called INNOCENZIO DA IMOLA.—The Virgin and Child on an elevated throne, at the foot of which is an angel; on the right hand St. Bernardo, and the angel, with young Tobit; on the left another saint, and Sebastian. Marked with the date, 1527. On panel, 8 ft. high, 6 ft. wide. Formerly in the Ercolani collection. With a fine warm glowing colouring, this picture combines more freedom, and a nearer approach to Raphael, than is usual with this master. The Virgin and Child especially are exceedingly pleasing.

There is likewise a rich composition of one of the first masters of the school of Ferrara, the Overthrow of Pharaoh and his Host in the Red Sea, of which D'Agincourt has given a print in his large work.

A striking instance of the great influence of Raphael on some of the artists of the Venetian school is afforded by a picture of GIROLAMO DA

Treviso, from the church of St. Domenico at Bologna, which Vasari mentions as his best work. The Virgin Mary, seated on a throne, holds the Child, who is standing and who is surrounded by several saints, one of whom recommends the donor, who is kneeling. The original arrangement of this composition, which has been innumerable times repeated, the beauty of the Virgin and Child, the dignity in the characters of the saints, the life of the portrait, the clear, warm, brilliant colouring, the excellence of the well-blended impasto, fully justify the praise which Vasari bestows on this master. The great rarity of his works enhances the value of this picture, which is marked with his name. It is painted on panel, 7 ft. high and 5 ft. wide. It has besides a peculiar interest for England, because this artist was one of the painters whom King Henry VIII. employed at his court.

A picture by Alessandro Buonvicino, called Il Moretto, forms a fit transition to the Venetians, properly so called. It is only in recent times that the high rank which this master has attained as an artist has been recognised. In his best works he appears as a first-rate master, who very well bears a comparison with Titian or Giorgione. No other painter has succeeded like him in blending the efforts, peculiar to the Venetian school, at massy, harmonious effects and chiaroscuro, with the feeling for beauty of outline, grandeur of character, and simplification of forms, of the Roman school. I need only mention, in justification of this remark, the picture ascribed

to Titian in the Gallery of Cardinal Fesch at Rome, the Justina in the Gallery at Vienna, hitherto erroneously called a Pordenone. The picture here represents the Virgin, and Child worshipped by St. Hypolitus and St. Catherine standing. It is painted in the cool silvery tone by which most of his works are distinguished from those of the other great masters of the Venetian school.

The capital picture of the whole collection, appears, however, to me to be one painted on panel, 10 ft. high and 12 wide, by Giorgione. The Virgin with the Child, enthroned under a canopy in the centre, is still in the severer style of his master, GIOVANNI BELLINI, which may, perhaps, have induced Mr. Solly to ascribe to him a share in the execution; St. Peter and St. John the Baptist, who stand on the right hand; St. Sebastian and another Saint on the left of the throne, as single figures, so that their outlines do not intersect each other, have that melancholy, noble gravity, in character and expression; the freedom of the attitudes, fulness of the forms, the breadth of the masses of drapery, and the execution, so peculiar to Giorgione, by which he is entitled to the same place in the Venetian school, as Lionardo da Vinci, rather earlier in the Florentine and Milanese schools; that is to say, the creator of the entirely perfected style of art. Three Angels, at the foot of the throne, playing on musical instruments, make an enthusiastic melancholy impression. The landscape, with the grand mountain forms, the glowing horizon,

is one of the finest of this kind, of the Venetian school, that I am acquainted with; and proves that Giorgione served Titian as a model. The flesh is of a brownish warm tone; the other very harmonious colours have extraordinary fulness and depth. This picture, which, in the essential parts, agrees with the few genuine works of Giorgione—for instance, the St. Mark Allaying a Storm, in the collection of the Academy of Venice—is, in my opinion, the most important existing work of this great master. Mr. Solly purchased it of the Balbi family, to whom it had come by inheritance from the Soranza family, in Venice, which was among Giorgione's patrons.

A Sybil, which Ridolfi mentions in the house of Sanuto, in Venice, as a Giorgione, is a remarkably fine and beautiful copy of a picture which is often seen with variations. The Death of Peter the Martyr, ascribed to Giorgione, is a picture very worthy of notice.

Perseus armed by Minerva and Mercury, half figures, is a picture of PARIS BORDONE, of his clearest and most careful period. The Family of Lorenzo Lotto, himself, his wife, and two children, round a table, on which there are cherries, is, for the delicacy of the design and colouring, one of the best pictures of this painter. It is from the collection of Lucien Buonaparte.

Of the Lombard school, there are here works by two masters, whose great merits have likewise been generally recognised only in recent times. These are BERNARDINO LUINI and GAUDENZIO FERRARI.

There is here an altarpiece, from the Cathedral of Como, by LUINI, the greatest master whom Milan has produced, which is one of his finest works. The Infant Christ, standing on the lap of his mother, turns towards St. Sebastian, who is bound to the trunk of a tree; on the opposite side, St. Roque; the back-ground a landscape. On panel, 7 ft. high, and 5 ft. wide. Of all the Milanese masters who were influenced by Lionardo da Vinci, Luini is distinguished by the greater independence which he maintained in competition with so pre-eminent a genius. If he is not equal to Lionardo in strict scientific execution, in grandeur of character, he has the advantage of greater facility of production, of a warm glowing colouring. The Virgin is of extraordinary beauty and mild expression, and also the child, which St. Sebastian, with an affecting expression of pain, looks upon with veneration. The execution is very careful, especially all the fleshy parts are masterly modelled and blended.

By GAUDENZIO FERRARI there is here the Visitation of the Virgin, from the Church of St. James, at Genoa, at the Gate of St. Lucia, a work, admirably executed, in a delicate, cool, silvery tone. The expression of the Virgin is so full of soul, so delicately felt in the spirit of this subject, as I have never before seen it. Besides Joseph and Zacharias, St. Sebastian is also present. The back-ground is a landscape. This picture justifies the high reputation which this painter enjoyed, both in his own time and subsequently.

Lastly, I must mention the portrait of the wife of a Malatesta, with her little son, by Angelo Bronzino, for its strict conformity to nature, the masterly decided rounding of the form, and the well-blended pulp of the impasto. Such distinguished works were still executed in Florence, in the department of portrait painting, when historical painting had already greatly declined.

Various hypotheses have been brought forward to account for the decline of painting, which took place throughout Europe towards the middle of the sixteenth century. In particular we often hear the Reformation alleged as the principal cause—in my opinion, very unjustly; for, if in the countries where the Reformation was generally received, the demand for pictures must naturally have much declined, this was by no means the case, where, as in Italy, it had little or no success; at least, it might be difficult to show, up to the year 1550, any considerable influence of the Reformation on the religious feeling of the people and artists in Italy. And yet the decline of the art from 1530 to 1550 is more striking there than anywhere else. Nor did this decline by any means extend to the treatment of religious subjects only, but to the conception, and the scientific and mechanical parts of painting in general. The main ground of this change may, therefore, be rather sought in the total and general alteration of the mode of thinking, which took place from that time among the nations of Europe, in consequence of the more general diffusion of the art of printing. Greek Antiquity agrees

in this with the middle ages, that intellectual education and instruction were diffused in the larger circles, chiefly through the medium of the senses, by works of art; and which also, on account of the expense and trouble of multiplying them by copies, had a very great influence on the proportionably small number of persons, to whom books were accessible as a means of acquiring knowledge. This situation of art gave artists the calm and elevating consciousness of their necessity in human society, since it was their part to provide for the gratification of so important and universal an intellectual want. Precisely because art was necessary to education and instruction, the artists had at the same time the correct feeling that they were to satisfy it, by the greatest possible perspicuity and beauty, in the treatment of the subject they had in hand, since otherwise the object would have been missed. Through this happy circumstance, art among the Greeks, as in the middle ages, rose to so extraordinary a height, and preserved for so long a time its vitality and its purity. But when, from the beginning of the sixteenth century, the imparting of knowledge by books became so infinitely easy and general, by the great diffusion of the art of printing, books soon became the principal means of all intellectual education, in the room of the arts. Hitherto the picture, as the organ of contemplation, had exercised, by means of the fancy, and the sense of beauty, an indirect influence upon the understanding; henceforward language, as the organ of comprehension, acted directly upon the un-

derstanding. This kind of influence is far more sharp, decided, and extensive, but likewise more partial. With the unlimited dominion which it gradually acquired, the want of intellectual instruction by means of the senses by degrees disappeared, and the consequence was that, in the end, even the faculty of rightly understanding a work of art was also lost. But after historical painting had thus sunk from the position, which that elevated intellectual importance had given it, it lost likewise its ancient simplicity; nay, degenerated into the rank of a handmaid of all the oblique intellectual tendencies of the times, and thus gradually became an ordinary article of luxury, a flat, unmeaning parade, with a certain boldness in its scientific and mechanical part.

But artists have been more and more embarrassed, down to the latest times, by another circumstance. Among the Greeks, art and life went hand in hand. All the external circumstances of life, especially the costume, were of such a nature, that they fulfilled, as they were, the laws of beauty and taste, which the highest aims of the art require. The artist therefore possessed the immense advantage of being involuntarily impressed with his studies in the living world around him. He enjoyed the same opportunity for the study of the human figure by the public exercises in the Palæstra. If the outward forms of life had not in the middle ages this purely plastic character, yet the feeling for the picturesque found nourishment in very many respects; in the architecture, in the various costumes, in the richness and variety of the ma-

terials used for clothing. But such ugliness, deformity, and tastelessness has gradually arisen in the whole external world, that the historical painter is compelled to begin his work by total abstraction from the reality with which he is surrounded, in which he can find nothing corresponding with his object. He must create out of his fancy alone, and complete the details with the dead, wretched aid of models, and draperies artificially thrown over lay figures. If we consider what is required, under such circumstances, to create a work of art which shall produce in every part the impression of the intellectual, animated, and transitory, we ought in reason to be filled with the greatest admiration for an artist who produces such a performance, and look with indulgence on single imperfections. Besides this, the position of an historical painter with respect to the public is unhappily still essentially the same as in the last centuries; for whatever boast may be made of the increasing interest in the fine arts, among the most civilized nations of Europe, it has partly extended principally to the other branches of painting, conversation-pieces, landscapes, &c., and partly—it is with few exceptions—only just lively enough to allow art, like a game at whist or l'hombre, a place among the various amusements of mankind. Even this kind of interest is confined to a proportionably small circle; for, not to speak of the lower classes of the people, the peasant and the mechanic, there are, in what are called the educated, one hundred to one for whom the fine arts have no existence.

How infinitely remote, then, are we still from being able to call them a general intellectual want!

If now, considered on the whole, the interest in the productions of art of *our* days appears to be still insignificant and superficial, this is still more the case with respect to the works of *earlier* periods, and becomes still weaker and more isolated when the question is to comprehend them in their historical connexion. Deeply sensible therefore, as I am, of the great dignity of the study of the history of art, whose task it is to trace the revelations of the Divine spirit in the form of art, in their peculiar shapes, among different nations, in their changes at different times, in their manifold and important influences on humanity, it often appears to me to be, in our days, as fruitless as the labour of the Danaides. Now, as every mind, not sunk in dull poring over its contemplations, must estimate the value of its existence according to the degree in which, by an efficient influence on his contemporaries, he acts upon the eternal movement of the economy of the intellectual world, the discouraging feeling often steals over me, that I have lived in vain.

Only the experience, in spite of the universal indolence and barbarism in respect to art and its development, of having in some, though rare cases, awakened and cherished a feeling for it in its more profound and serious acceptation, and the conviction thence arising, that the capacity for this mode of the expression of the mind, *whose peculiar character cannot be supplied by anything*

else, is not wholly extinct, can afford me some consolation in such gloomy reflections.

By means of Mr. Day, the painter, a friend of Mr. Solly, I have lately again obtained a sight of some most excellent paintings. Thus this gentleman who, at the age of ninety-four years, is still very vigorous, to whom England is indebted for several of the finest Italian pictures, lately took me to the residence of Lord Garvagh, to see a picture by Raphael. This is one of the most pleasing cabinet pictures of his that I am acquainted with. The Virgin Mary, of the most beautiful and delicate figure, sitting on a bench, stoops over the infant St. John, who, holding a green reed cross in his right hand, reaches with an expression of the liveliest joy at a pink, which the lovely infant Christ, sitting on his mother's lap, presents to him. Between two arches is seen a mountainous landscape, with buildings, of a bright tone. This little picture, in which the figures are about one-third the size of life, has the most resemblance, among the known pictures of Raphael, to the Madonna della Sedia, and may perhaps have been painted a little earlier, in the first part of his residence in Rome. The whole has a delicate harmonious effect. The flesh, which is yellowish in the lights, and lightish brown in the shadows, agrees extremely well with the pale broken rose-colour of the under garment, and the delicate bluish grey of the upper garment of Mary. A handkerchief, which she wears on her head, is of a pattern like that of the upper sleeve of the Madonna della Sedia. In the seams and glories, gold is still

used, though very delicately. The execution is particularly careful, and it is in an excellent state of preservation. Mr. Day obtained this gem from the Aldobrandini family at Rome, and sold it to Lord Garvagh. The only engraving that I know of it is in Agincourt's great work.

I paid another interesting visit with Mr. Day, who is animated by youthful enthusiasm for art, and who introduced me to another gentleman, far advanced in years—Sir Abraham Hume, father-in-law of Lord Farnborough. If I had found in Mr. Ottley a representative of the enthusiastic admiration of Michael Angelo, which has been long established here, I found in Sir Abraham the representative of a predilection, still more generally diffused among English artists and amateurs, for Titian and the Venetian school in general. He published long ago a book on this his favourite painter; and he succeeded, during a residence in Venice and subsequently, in obtaining several of his pictures.

Intellectual animation and vigour, united with silver hair, always makes a most pleasing impression on me, and I therefore rejoiced heartily at the lively interest with which the old gentleman did the honours of his collection. It has entirely the appearance of having been formed by a wealthy painter of an extremely refined and noble taste; for, besides several masterly pictures, among which there are especially some fine portraits, there is here a series of highly-spirited sketches by the great masters of the Venetian, Bolognese, Roman, Flemish, and Spanish schools. I am unfortunately

obliged to confine myself to the mention of the most important.

TITIAN.—1. Mary Magdalene, half-figure, two-thirds the size of life, in a beautiful landscape. A different composition, with a more refined and noble character of the head than that which we find in so many repetitions; likewise of his early period, very carefully finished in a clear golden tone. I conjecture that this is the picture from the Orleans Gallery which came first into the possession of Mr. Maitland. 2. Christ bearing his Cross. Noble and sublime in the character, in a deep, warm tone. 3. The Roman Emperor Otho; a colossal half-length, in profile, belonging to the series formerly possessed by King Charles I. Grandly conceived, masterly treated, in the full, glowing, golden tone, and in excellent preservation. 4. Andrea Navagero, ambassador from the republic of Venice at the court of Francis I.; in profile: spirited and very powerful. 5. Diana discharging her arrow at Actæon, who, in the act of transformation, is attacked by his hounds. The intention in the very slender goddess is extremely spirited and animated; the very broad, almost loose, treatment, the dark shadows, show that it belongs to the later period. This picture, in which the goddess is about two-thirds the size of life, was formerly in the Orleans Gallery.

PORDENONE.—1. The portrait of a man, with an open music-book; probably therefore that of a musician. Very energetic and grand in the conception, and admirably carried through; in the glowing tone, approaching to Giorgione;

marked "MDXXIIII. Anno Aetatis LV. P. Lycini P." This portrait is erroneously taken for Luther. 2. A man drinking out of a glass, holding in his right hand the Fogliette, is particularly charming, by the astonishing animation and the fulness of the warm tone; the hands and shirt are only sketched in. 3. The portrait of a man, who lays his hands upon a parapet, has, in my opinion, in the refined conception, the clear golden tone, more of an earlier work of Titian.

TINTORETTO.—The bust of the Doge Francesco Donati. Of his middle and best time, full of spirit, and masterly executed in a deep, clear, warm tone.

Of the Venetian school, I must further mention a Virgin and Child, in a landscape, surrounded by angels and saints, by Cima da Conegliano, because, from the delicacy of the heads, the transparency and warmth of the tone, and the finished execution, it is the most beautiful little picture for domestic devotion that I have ever seen by this master.

Of the Florentine school, there is a Virgin, by Fra Bartolomeo; of noble, and, as he sometimes loves, melancholy expression, who is caressed by the Child, who looks round. We feel that the friar was induced to this composition by Raphael's picture from the house of Tempi. The colouring is, even for him, of remarkable force, clearness, and depth. Here too I met with a new and very delicate and beautiful copy, on panel, of Monna Lisa, the most celebrated of which, by the hand

of Lionardo da Vinci, is in the gallery of the Louvre.

By Rubens, besides several spirited sketches, there is here the Discovery of Achilles among the Daughters of Lycomedes. Ulysses recognises him by the eagerness with which he has drawn a sword from the scabbard. Some of the women are busy looking at the jewels. The composition is pervaded in a high degree by the spirit of Rubens, the colouring bright, the handling admirably sketchy.

This collection is particularly important, in affording a knowledge of Vandyck in his earlier periods. The portrait of a woman dressed in black silk, with a broad white collar, sitting in an arm-chair, with her child in her lap, still shows a very great resemblance to his master, Rubens. The tone of the flesh is, as in him, of a light, clear yellow; yet, like the whole manner of feeling, it has more truth and delicacy. The expression of both is very cordial, and the vivacity of the child, who is wishing to obtain something, of the most charming simplicity. How deeply Vandyck had penetrated into the spirit and the mechanism of the great Venetian is proved by the profile portrait of Le Clerc, an intelligent-looking young man, which was formerly in the possession of the celebrated Count Algarotti, and purchased by Sir Abraham at Venice. In serenity and elevation of conception, in the execution in a deep, warm, brownish local tone, it approaches very near to Titian. Another very different, but

likewise very excellent, picture is the portrait of Anton Triest, senator of Ghent, a knee-piece fully the size of life. The elevated conception and simplification of the forms is here retained by Vandyck from his Italian studies. In the painting and colouring he has again approached the manner of Rubens. The head, painted in full light, is modelled in the most solid impasto, with astonishing mastery and extraordinary clearness. The landscape too, with a bright horizon, seen through a portico, is in the taste of Rubens. A St. Sebastian, painted in brown and white, is, in respect to the fine feeling, one of the best of the little pictures of Vandyck that I know. The sketch for his celebrated Crucifixion, in the church of St. Michael, at Ghent, is likewise well worthy of notice.

It is seldom that Rembrandt has risen to such a grand and noble conception as in the portrait of a stately man already advanced in years, whose right hand rests upon a bust of Homer, while he places the left on his side. In the impasto and magic effect of light, it is inferior to none of his pictures, but excels many of them in a more subdued colouring of the flesh. This knee-piece passes for the portrait of the great Dutch historian Van Hooft. Willingly as one would conceive this man to have resembled the portrait, the date, 1653, with which it is marked, is against it, because Van Hooft died in 1647.

J. Ruysdael.—A nearly flat country, with a number of cows and sheep, admirably executed

by Adrian Van de Velde, has the charm of nature, by the freshness of the tone, and the careful and true execution.

W. Van de Velde.—A great naval battle between the English and Dutch fleets, the sea slightly agitated. An English ship has just sunk, the crew are endeavouring to save themselves in boats; the whole is of great effect, and the white smoke of the powder is particularly well represented. The treatment is broad.

The capital picture of the whole collection, however, is a view of the Maese, with the town of Dort, and many ships, by A. Cuyp, in a moderately warm, but extremely clear, evening light. The delicacy of the gradation of the tones of the air in a series of ships, which are seen, one behind the other, is not to be described, and, at the same time, all is done with the greatest ease and freedom. This picture, 3 ft. 10 in. high, by 5 ft. 6½ in. wide, is a proof not only of the extraordinary talent of this master, but likewise of the astonishing height which the art of painting in general had attained in Holland in the seventeenth century. Sir Abraham, who purchased this master-piece of De la Hante, told me that he had already been offered 3000*l.* for it.

All these pictures, distributed in the several apartments, are daily under the eye of Sir Abraham. What an elevating influence must the confidential intercourse with such admirable artists, whose genius still breathes, in all its originality and freshness in their works, after the grave has

closed upon them for centuries, have upon a susceptible mind, in the most various dispositions of a long life!

This afternoon I intend to undertake my first distant excursion, to Oxford and Blenheim. After my return, which will be in four or five days, you shall immediately hear from me.

LETTER XVII.

Journey to Oxford—Character of the City—Colleges—Collection of General Guise—The High Street—Gardens of the Colleges—Schools—MSS. with Miniatures in the Bodleian Library—Blenheim—Picture Gallery, particularly rich in masterpieces by Rubens—Altarpiece by Raphael—Capital Picture by Sir Joshua Reynolds—The Titian Room—Mr. Head, Fellow of Catherine College—A Fête at the Duchess of Sutherland's at Stafford House—Collection of Pictures there—The Venetian School—Lombard School—Bolognese School—French School—Spanish School — Flemish School — Dutch School — English School.

London, July 16.

THE few days during which I have not written to you have been again full of the most vital and varied interest for me. Truly great and powerful are the lively impressions which I receive in this country of the most important epochs of the arts of past ages. If, in the British Museum, I beheld the existence of the ancient Egyptians, in its sharply defined, stiff sublimity, that of the Greeks in the whole freshness of its simple beauty and grace, so I found myself, in Oxford, suddenly transplanted into the grand fantastic existence of the middle ages. In six hours I travelled the 52 miles between London and Oxford. The picturesque entrance, with its embattled towers and walls, already raised my expectations very high; but when in the city itself, one mighty edifice

after another appeared, in that style of Gothic architecture, which has been formed in England for castles and palaces, I continually experienced fresh surprise. But my admiration and astonishment did not attain the highest pitch till, walking at my ease about the city, which is of moderate extent, I perceived the whole richness and variety of stately ancient edifices, built of hewn stone, which so command the city in various directions, that the unmeaning forms of the modern private houses, which are stuck in between them, looked like indifferent accessories, which do not essentially break the unity of the genuine impression of the middle ages. In term-time, when the numerous students in their old-fashioned costume move about the streets, there is no want of a population suited to the scene. Now, during the vacation, I saw, in the few fellows, only some specimens. The majority of these buildings consist of what are called the colleges, in each of which a certain number of Professors of different ranks, and students, live together. The exteriors derive, from the embattled walls and towers, the appearance of ancient knights' castles; but in the interior, the court-yard, in imitation of the convents, often surrounded with fine cloisters, indicates their real destination. The principal parts in each college are the chapel and the hall, or large common dining-room. The former might, in the larger colleges, be properly called churches; the latter are lofty, airy, often very stately apartments, with ceilings of carved wood in the rich Gothic style. The most imposing of all, from its extent, is Christ

Church College, founded by King Henry VIII.'s favourite, Cardinal Wolsey. Over the entrance of the façade, which is 400 feet long, and of a proportionate height, rises a vast bell-tower. But the effect of the inner quadrangle, answering to this façade, is peculiarly striking. Monuments like this, and like the palace of Hampton Court, prove that Wolsey, how much soever may otherwise be objected to him, was a man of a very magnificent spirit. I rejoiced much to be able to call in this very College upon Professor Buckland, with whom I became acquainted at Breslau eighteen years ago. By his kindness I was enabled to see at leisure all the curiosities of the College. My attention was attracted above all by a hall of a square form, from the combination of lightness and richness in the architecture. Supported by a single pillar in the middle, the arches rise to the roof, spreading like the branches of a palm. Of a pretty numerous collection of paintings which General Guise bequeathed to the College, the most are of little importance. Among a series of pictures of the Tuscan school of the fourteenth and fifteenth century, which is a rarity in England, there are several worthy of notice,—the painters of which are in part erroneously given; of some of them I was able to tell Professor Buckland, with certainty, the real masters.

A picture by Annibal Carracci, painted in a masterly manner, offended me by the vulgarity of the idea. The artist has here represented himself, and the other Carracci, as a family of butchers.

Many others, once excellent pictures, excite a painful feeling, through the manner in which they have been injured by cleaning. Among some fragments, said to be of Raphael's cartoons, a female head, from the Murder of the Innocents, is the most interesting, and has the greatest appearance of being genuine. My time, unfortunately, did not allow me to look through the numerous collection of drawings; some portfolios, however, convinced me that it is one of those, in which the good must be sought for, among a heap of what is indifferent and worthless.

In the library is a group in marble of a woman and a boy, which was found at Pella in Greece. Unfortunately, the epidermis is so completely destroyed, that it is impossible to form any idea of its original state.

The High Street of Oxford has not its equal in the whole world. Besides the fronts of the stately colleges, of which it is principally composed, many towers are seen rising above them, so that the total impression is at once rich, varied, and unique. One of them (Queen's College) is in its present form a magnificent building of the time of Queen Anne. Of later times, two other monuments are very remarkable—the Theatre, by Sir Christopher Wren, in which he has most happily imitated the forms of the ancient theatres, and Dr. Radcliffe's library, by Gibbs, an architect of the first half of the last century; it is a circular building richly adorned with pillars, and, by its imposing mass, greatly heightens the picturesque variety of the spot in which it is situated. From the great

wealth of the colleges, they are all kept in the best condition.

A new pleasure was prepared for me by the kindness of one of the Professors, Dr. Bliss, to whom I had a letter of introduction from Sir Henry Ellis. Though he had a child very ill in his house, he conducted me in the most friendly manner into the interior and the gardens of the principal colleges. The most beautiful lawns, the noblest trees, with dark shady walks, join the buildings, and this combination produces numerous picturesque views, and excites in a high degree that mingled feeling of melancholy and serenity, which is awakened by the contrast between the monuments of art of remote ages and the imperishable beauty of nature. How happy a lot to pass the ardent years of youth in peaceful solitude amid such scenes, in familiar intercourse with the master-spirits of the past! These impressions must be indelible; and I now perfectly understand the many great donations and bequests which Oxford has received from ancient times down to the present moment; nay, the great, sometimes extravagant, attachment, of so many Englishmen of the higher classes to everything ancient, in political and social life, may perhaps be closely connected with their impressions of early youth.

One building called the Schools, attracted my attention by the beauty of the principal proportions, as well as of the several divisions and members of the stories, the windows, and the doors. It is likewise built in the ancient English style of

architecture, and forms a quadrangle. Here the academical examinations have long been held, and over several doors in the quadrangle, which lead to the respective apartments, are the names of the seven liberal arts. In the upper stories is the celebrated library founded by Sir Thomas Bodley, and called by his name, the MSS. in which, adorned with ancient miniatures, were one inducement to my visit. Dr. Bandinell, the librarian, allowed me the freest access, and a young man, one of the sub-librarians, hearing that I was much pressed for time, told me that I might begin my labours the following morning at six o'clock, as he would be at that time in the library. I mention this as another proof of the unpretending kindness, and attention to strangers, of which I have already met with so many instances in England. You may easily suppose that I accepted this offer with much gratitude. I must here content myself with mentioning some of the most important MSS.

I saw the celebrated MS. of a poetical translation by Cædmon, the monk, of Genesis and the Prophet Daniel, into the Anglo-Saxon language, which contains many pictures that I was already acquainted with, from the fac-similes in Dibdin's Decameron, and in the works of the Antiquarian Society. On the whole, I found the opinion confirmed, which I had formed of the English miniatures from the tenth to the twelfth century, on the examination of those in the British Museum. The great length of the figures, the very small feet, a certain individuality in the type of the

countenances, induced me to conjecture that the MS., a small folio volume, is not of an earlier date than the middle of the eleventh century, though it is reckoned to be of the end of the tenth. Dr. Bandinell is of opinion that the character of the writing also favoured my supposition. The pictures consist in slight pen-drawings, mostly in black, but partly in red. Only God the Father, dispensing the Benediction, according to the rite of the Latin Church (page 11), in whom it is remarkable that He is represented according to the most ancient type of Christ, as a young man, and without a beard, is executed in water-colours; and the shadows in the purple dress and green mantle, in the ancient style, are marked with thick black strokes. The light is indicated by a brighter tone. In other pictures in the book, both God the Father and Christ are frequently represented with beards, as in the Mosaics. As so often happens in MSS., the pictorial ornaments are not carried through to the end, but go only to page 88; after which, the spaces for the pictures, except one at page 96, which is begun, are left vacant. A Terence of the twelfth century, very beautifully written on parchment, is remarkable, because, in a series of pen-drawings lightly washed, which are extremely neatly done for that age, we see how the antique style of preceding models gradually adopted many things belonging to the age in which the MS. was written. Thus the seams of the antique dresses are set with jewels; the architecture is in the Roman style, which is the medium between the antique and the gothic. The pro-

portions, too long in the title-page, too short in the vignettes, the small feet, and the large bad hands, the mechanical uniformity of the old-fashioned cast of the drapery, betray an age of barbarism. Of the passions, Fear is the best expressed.

A MS. of the Acts of the Apostles of the eleventh century (Canonice Gracci, No. 110), written on parchment in an elegant Greek running hand, is remarkable, because it proves how long the ancient painting, both in its spirit and the mechanical part, was in some cases preserved in great purity. Of the peculiarities of the Byzantine school there is hardly anything here except the gold ground. The pictures of the Apostles, St. Luke, St. James, St. Peter, St. John, St. Luke a second time, and St. Paul, each of which fills a whole page, are free and noble in the attitudes, dignified in the characters, of just proportions and proper fulness of the forms, and, what is very rare, well-drawn hands and feet. The flesh has that brownish tone, the draperies, of the purest antique cast, those bright broken tones, which are met with in the paintings at Pompeii. In the same manner, all is executed with great breadth of treatment, and with such firmness and freedom that there is no previous tracing underneath, as may be seen in the picture of St. Paul, where the colour has come off in many places. This monument is worthy to be placed by the side of the celebrated Greek Psalter of the tenth century, and the Bible of the Emperor Basilius Macedo, which I saw two years ago in

the Royal Library at Paris, and have already mentioned.

Here, too, I saw the well-known Greek MS. of the New Testament, which was long in the possession of the Ebner family, at Nuremburg, who, in the year 1819, sold it for the very moderate sum of 120 Louis-d'or to Mr. John Payne, an Englishman, who presented it to this library. It is in quarto, elegantly written on fine parchment. To judge by the character of the running hand, it is of the twelfth century. On the fore-side of the binding, of solid silver, a piece of ivory, about six inches high, is let in, on which is represented God the Father on a throne, resembling Christ in the mosaics, very carefully carved in a refined taste formed upon antique principles. The circumstance that He gives the benediction according to the form of the Romish Church, makes it, however, improbable that this relief originally belonged to this Codex. The many well-preserved pictures which it contains are, in many respects, very important. In some we find the peculiar manner of the Byzantine school already completely formed. The proportions are long, though not so exaggerated as often happens; the folds of the drapery narrow and poor; the heads have frequently something typical and stiff in the character; the lights in the flesh are decidedly yellow. Yet much of the antique painting is still retained. Many characters are very expressive and dignified; the bright broken colours prevail in the draperies; the lights and shadows are given not without knowledge,

and with a certain breadth. In many attitudes—for instance, in the Angel who relieves Peter—the simple dignity and beauty of the most ancient Christian monuments of art are preserved in great purity. From the whole, we see how much the Italians might learn from the Byzantine painters, when their influence over them became more general after the beginning of the thirteenth century. Among the many remarkable things which struck me in these pictures, I must mention the twofold representation of St. John the Evangelist. On the same picture he appears once as a youth sitting and writing his Gospel, the first words (ἐν ἀρχῇ) of which are legible; then he is shown standing, old, and wit' a grey beard, with his hands raised in prayer, in the antique manner, towards a blue segment of a circle which is meant for heaven, from which the hand of God the Father, giving the blessing, appears. Near it is the inscription ὁ θεολογος Ἰῶ that is, St. John the Divine. Elsewhere St. John is always represented in the monuments of the fifteenth century as an old man, and it was not till a later period that he was generally represented as a young man. Here we see a very ancient example of a decided distinction in the two ways of representing him; viz., as young when writing the Gospel, and old as the author of the Revelations. The ornaments which enclose the principal pictures have nothing antique in the forms, and the glaring colours on a gold ground indicate Arabian influence.

To my great sorrow, it was not possible for

age to examine the many interesting MSS. with miniatures, which have very lately come here, being a legacy of the learned Mr. Douce. Dr. Bandinell told me that he could show me only one of them. How surprised was I when I recognised in it, at the first look, the Prayer Book formerly belonging to Mary de Medicis, Queen of France, and lately, for several years, in the possession of the Rev. Mr. Fochem, at Cologne, where it was admired by so many friends of the arts. Many of them were at that time inclined to ascribe the miniatures to the celebrated Hans Memling (also called Hemling), of the school of Van Eyck. Though they certainly are of that school, yet they will hardly be attributed to Hemling by any person who has seen the admirable miniatures by him in the celebrated Roman Breviary in the Library of St. Mark at Venice. The forms of the architecture, the perfection of the aerial perspective in the landscape back-grounds, decidedly indicate a rather later period; so that the paintings may be, at the earliest, towards the year 1500. Then, the work of two hands may be clearly distinguished. One is of great delicacy and softness in the execution, and much animation in the figures. The title-page, with the head of Christ, is by that hand. The other is far inferior, more mechanical and inanimate. The siege of Jerusalem, on the opposite page, as well as the greater portion of the pictures, is by this hand. The outer margin of every page, to the same height as the text, is adorned, usually on a dead gold, but sometimes

on a greyish ground, with flowers, strawberries, insects, seldom with arabesques, or jewels and pearls, executed with so much delicacy, beauty, and truth, as is found only in the most celebrated MSS. of that age.

After I had spent a day and a half at Oxford, I proceeded to Blenheim, the celebrated country-seat of the Duke of Marlborough. If nothing were to be seen in England but this seat, with its park and treasures of art, there would be no reason to repent the journey to this country. The whole is on so grand a scale that no prince in the world would need to be ashamed of it for his summer residence; and, at the same time, it is a noble monument of the gratitude of the English nation to the great Duke of Marlborough. It would be superfluous to add anything respecting the park after what you have already seen in the letters of a German Prince, who is so consummate a judge of improved natural scenery. Much as the architect of this palace has sinned against the principles of his art, by breaking the masses and main lines, by heaviness, and overloading the ornamental parts, yet it affords at a distance very picturesque views, and the interior is very striking by the size of the apartments, the beauty of the materials, the richness and splendour of the decorations. The most important ornaments, however, are the paintings, which, arranged in a series of apartments, form one of the most considerable galleries in England. The great Duke of Marlborough was a great admirer of Rubens. The emperor, the great cities of the Netherlands,

Brussels, Antwerp, Ghent, therefore, vied with each other in presenting him with the finest works of that master; he purchased others himself, and thus formed the most considerable collection of pictures by Rubens in the possession of any private person, and with which not even any royal galleries can be compared, except those of Munich, Vienna, Madrid, and Paris. It is especially important, because the pictures are almost throughout by the hand of Rubens alone, and are chiefly of his earlier and middle periods. My admiration of this rich, ardent genius could, therefore, be only increased here. There are also admirable portraits by Vandyck, and some of the pictures justly bear the names of some of the greatest Italian masters. I enjoyed the very rare favour of being allowed to remain alone, and as long as I pleased, in the different rooms; indeed, the hurrying through, as is practised here almost daily, would have been of little use to me. Nay, the duke, happening to find me at my studies, conversed with me in a very friendly manner, desired me not to let his coming and going interrupt me, and presented me, as a remembrance of Blenheim, with the latest edition of the Guide to it, which is adorned with a plan of the park and the finest views, elegantly engraved on steel and wood. I will now give some particulars of the most important original pictures in regular order as they hang in the rooms.

BOW-WINDOW ROOM.

VANDYCK.—Queen Henrietta Maria, consort of

Charles I., whole length, in a blue silk dress, hangs too high, and in too dark a situation, to decide whether it is an original or one of the many old copies.

A. Boltraffio.—The Virgin and Child, a little oval picture. The expression of melancholy in the Virgin is very noble. This delicate picture, which is here called Lionardo da Vinci, has unfortunately suffered much damage.

THE DUKE'S STUDY.

Vandyck.—Saturn, with wings, holds Cupid on his knee, and cuts his wings. A rather blunt allegory, that love decreases with time. On canvas, 4 ft. 10 in. high, 3 ft. 8 in. wide. Of the latter period of the master.

Kneller.—Sarah, the wife of the great Duke of Marlborough. Far more natural, careful, and delicate than the majority of pictures of his manufacture. The ambitious, proud, violent character by which this lady acted so important a part in the affairs of her own family, of England, and even of Europe, is clearly expressed in her features.

Titian.—St. Sebastian, whole length, the size of life. The figure is fine and slender, the expression noble, the tone of the flesh warm and clear. A landscape in the back-ground. The picture unfortunately hangs in a very bad light.

Peter Neefs.—The Interior of a Church; a very good but dirty picture.

P. F. Mola.—A very poetical landscape, the

distance in a warm tone. About 6 ft. high, and 9 ft. wide.

JAN BAPTISTA WEENIX. — A Sea-port, with many figures. A large and very carefully executed picture of this rare master, which will be much improved by varnishing.

CARLO DOLCE.—The Wise Men's Offering. A small picture. Less affected and truer in the feeling than usual, and highly finished in all the parts; for instance, in the brocade dresses of the wise men.

FRANS FRANK, the elder.—The Destruction of Pharaoh's Host in the Red Sea. A small picture of extraordinary delicacy.

ROLAND SAVERY.—Orpheus attracting the Animals by his Lyre. A remarkably pretty picture of his, which is here marked as unknown.

PAUL BRIL.—A landscape of the later, best period of the master; the light admirably managed. Here erroneously called a Claude Lorraine, though it cannot be denied that pictures of this kind by Paul Bril had a very decided influence in forming the ideas of Claude.

LAMBERT LOMBARD.—The Virgin and Child. Pale in the colouring, but very delicately fused. The pictures of this master, one of the most eminent of the Flemings who imitated the great Italian masters, are in general called Italian; thus this picture is ascribed to Correggio.

THE EAST PARLOUR.

VANDYCK.—Mary Duchess of Richmond, whole-

length, the size of life, going to take a pair of gloves, which a female dwarf presents to her. Of the later elegant time of the master.

RUBENS.—A Bacchanalian Festival is ascribed to him, which is, however, by an able master of his school, who has had in view his celebrated Bacchanalian Festival in the Gallery at Munich. Many parts call to mind the earlier period of Vandyck.

TITIAN.—A Male Head. Admirably drawn, and coloured very warmly, but rather later than Titian; a combination of the Italian and Flemish styles.

HANS HOLBEIN.—A Male Head. Admirably modelled and true to nature. Painted about the year 1530.

VANDYCK.—The Duchess of Buckingham, with her two sons and a daughter. She is sitting in an arm-chair. The black dress, the circumstance that she presses a miniature picture to her breast, give reason to conjecture that the portrait, admirably painted in a broad silvery tone, was executed after the assassination of her husband. On canvas, about 8 ft. high, 6 ft. wide.

VANDYCK.—Catharine Countess of Chesterfield. Bust. 2 ft. 6 in. high, 2 ft. 1 in. wide. Likewise in a tender tone, and of great elegance.

RUBENS.—The Rape of Proserpine. This picture, about 6 ft. 8 in. high, and 13 ft. wide, is in every respect one of the capital works of the master. In the group of Pluto, who, on his car drawn by spirited brown horses, carries off the struggling goddess in his vigorous arms, that genial fire for

seizing the transitory bursts of extreme passion is manifested in the highest degree. The forms too are far more decided, more slender, less extravagant, than is often the case. This is particularly evident in Proserpine and her attendants, who endeavour in vain to hold her back. We recognise among them Minerva, Venus, and Diana. The latter is distinguished by a beauty of form which is seldom met with in Rubens. The flesh, too, is throughout of a light subdued tone. Cupid, victorious, flies before the car. The blue sea, warmly illumined by the sun, forms a grand termination to the back-ground. This masterpiece was probably painted by Rubens in the first years after his return from Italy, and is executed throughout with the greatest care by his own hand.

THE GREAT CABINET.

In this magnificent apartment, you enjoy a noble view over the park, which often drew my eyes away even from the masterpieces which it contains.

RUBENS.—Lot, with his Wife and Daughters, conducted by two Angels out of Sodom. The moment is realised in the most vivid manner; he folds his hands; she sheds tears. This picture, too, presented to the Duke by the city of Antwerp, is one of the choicest works of his middle period. The characters are far nobler, the colours more true and temperate than usual, the execution extremely careful. It has been engraved by Vorstermann. On canvas, 6 ft. 8 in. high, 7 ft. 6 in. wide.

RUBENS.—The return of the Holy Family from Egypt. This picture, which has been engraved by Vorstermann, may perhaps have been painted but shortly before the celebrated Descent from the Cross, in the cathedral at Antwerp; for the wing of it on which the Visitation is painted has the greatest resemblance to it, especially in the character of the Virgin. The same ingenuousness and depth of feeling, the cool, serene, subdued morning tone, in which the whole is most carefully carried through, make this work one of the most delightful and remarkable productions in the extensive sphere in which Rubens laboured. This picture is calculated to gain him the good will of those friends of art who do not like his usual more arbitrary, fantastic manner. On canvas, 6 ft. 8 in. high, 4 ft. 6 in. wide.

RUBENS.—A Roman Charity is worthy to accompany the preceding. This subject, otherwise so far from pleasing, to see an old man at the breast of a young woman, is here treated so discreetly, the affecting expression of filial piety is so happily brought forward, the execution is so careful, the admirable colouring so true, that one looks at the picture with great satisfaction. Of the middle time of the master; 6 ft. high, 6 ft. wide.

RUBENS.—The Portrait of Paracelsus, remarkably decided in the forms, and very carefully executed. The landscape of the back-ground, by Wildens, has something of an antique character. If this plump-looking man really represents the celebrated physician Theophrastus Bombastus Para-

celsus, Rubens must have painted him after some earlier picture, because he died in 1541. On panel, about 2 ft. 6 in. high, 2 ft. 1 in. wide.

CARLO DOLCE.—The Virgin, with a crown of stars, turns her eyes towards heaven; half-length. The expression is not only noble and less weak and effeminate than usual, but the drawing is finer, the colour uncommonly clear, the execution of extreme delicacy. The hand which is stretched out is particularly and justly admired for its beauty and truth to nature. The picture is of octagonal form, like St. John the Evangelist, by Carlo Dolce, in the Museum at Berlin, and about the same size.

RAPHAEL.—This name is affixed to a female portrait, which is said to represent Raphael's mistress, here called Dorothea. Neither the one nor the other of these assertions is tenable; but the picture is truly the portrait of a beautiful woman, by a very great master. I think I decidedly recognise the hand of Sebastian del Piombo. The conception, the colouring, the landscape of the back-ground, the arrangement of the colours, are entirely in his taste. The splendid dress she wears—a mantle of red velvet—indicates a lady of rank.

TITIAN.—Pope Gregory and a female Saint with the Palm; the figures two-thirds the size of life. A bright, clear, carefully-executed picture, of the master's earlier period. Unfortunately, the hands are effaced by cleaning.

RUBENS.—The Wise Men's Offering. Though the first original is in the Louvre, the hand of

Rubens is manifest in many parts of this copy; and it has the advantage of the other, in being in a better state of preservation. Here too we recognise the earlier, more severe style, of the master, and the influence of his studies in Italy. 8 ft. 6 in. high, 6 ft. 3 in. wide.

Carlo Maratti.—The Virgin, standing on a celestial globe, surrounded by angels. A remarkably carefully-executed and warmly-coloured picture; a happy imitation of Guido. Size of life.

Rubens.—A Holy Family. Though the subject is by no means kept in a very elevated sphere, it is however distinguished by a certain cordiality and simplicity of feeling, and is very pleasing from the admirable colouring and the careful execution. On canvas, 6 ft. 6 in. high, by 4 ft. 6 in. wide.

Rubens.—"Suffer the little Children to come unto me:" half-figures. The conception of this subject is highly characteristic of the inclination of the Netherlanders to draw such events in the Bible into the circle of contemporary life. We have here the person who bespoke the picture and his family worshipping the Saviour in their Flemish costume. The latter, in profile, lays his hand on the head of a boy, blessing him. Behind him stands a little girl, who is followed by the mother, with an infant in her arms, and by the father. Next to Christ, on the other side, are three apostles. Though this picture decidedly deviates from the style of Rubens, I yet do not know any of his scholars who could have painted it. The portraits of the family are of the most

simple truth to nature, full of health and life, freely and yet carefully modelled in a full, warm tone. The head of the woman is a real masterpiece, for softness, clearness, and relief. On the other hand, dignity is admirably expressed in Christ, displeasure in the apostles. The colouring is of astonishing warmth and depth. On canvas, 4 ft. 3 in. high, 6 ft. 4 in. wide.

RUBENS.—The Virgin and Child. Of his later period; carefully executed in admirable impasto, and with the greatest brilliancy of colouring. On panel, 3 ft. 5 in. high, 2 ft. 5½ in. wide.

THE LITTLE PARLOUR.

REMBRANDT.—The Woman taken in Adultery before Christ. Christ, St. John, the woman, and two accusers, half-figures, the size of life. Though not to be compared with the picture in the National Gallery, the expression of Christ is here very noble; the clear, full tone more subdued than usual, the treatment, notwithstanding its breadth, careful.

PIETRO DA CORTONA.—The Rape of the Sabines. The chief objects of this master, a strong effect and a scene of great animation, are here attained in a high degree. To this is added an unusual force of colouring and careful execution; so that this picture is one of his best works, and proves what he was able to do when he was not negligent.

GONZALEZ COQUES.—The portraits of a Dutch family, in a room. A remarkably choice picture of this rare master.

RUBENS.—Catherine de Medicis: a knee-piece. She is sitting in an arm-chair, in a black silk dress with a broad white collar. Of the painter's earlier period; of refined truth to nature, decided forms, and delicate tone. If it really represents that queen, it must have been painted from an earlier picture, because Rubens was only twelve years old when she died. But it does not seem to me to be probable.

RUBENS.—Helena Formann, the second wife of Rubens, in a magnificent dress, and richly adorned. A black velvet head-dress enhances the dazzling whiteness of her complexion. She is walking in the open air; a page, with his hat in his hand, follows her. Incomparably animated and elegant, and at the same time truly brilliant in the colouring. On canvas, 6 ft. 6 in. high, 4 ft. 6 in. wide.

ANNIBALE CARRACCI.—The Virgin with the Child appears to a worshipping saint. A little picture, finished like a miniature; a happy imitation of Correggio.

ARTHUS VAN DER NEER.—A little sunset, and another larger day landscape, are here erroneously attributed to the painter of conversation pieces, Eglon Van der Neer, though the second has even the monogram of Arthus.

RAPHAEL.—In the centre, the Virgin on a throne, under a canopy, elegantly ornamented. With her right hand she supports the Child sitting on her lap, who is looking into a book upon her knee, which she holds with her left hand. At the right hand of the throne St.

John the Baptist, represented as a grown-up man, stands looking up in admiration, holding in one hand an elegant crystal cross, which reaches to the ground, and pointing with the other to the infant Christ; on the left hand, St. Nicholas of Bari, in pontificals, holding in his right hand a golden crosier, in his left an open book, in which he is looking with devout meditation. The background is formed by a building with large semicircular arches, of a delicate light grey colour, through which there is a view of a landscape. The figures are three-quarters the size of life. On panel, about 9 ft. high, and 5 ft. wide.

This picture, which Raphael, according to Vasari, painted, after his first residence in Florence, for the family chapel of the Ansidei, in the Servite church of St. Fiorenzo at Perugia, is a highly-important work in the history of his progress as an artist, showing the transition from his Perugian to his Florentine style. For we find in it, still entire, the enthusiastic depth of religious feeling, and partly the external school style of the former, combined with the endeavour, by thorough study, to obtain greater truth to nature, and more freedom, qualities which he first acquired in Florence. Besides, the uncommon state of preservation allows us to make instructive observations, more than on any other picture of that period of Raphael's career. In his earlier Perugian manner we place the head of the Virgin, which, however, is the most beautiful and noble development of this whole style, the rather too corpulent body of the otherwise very lovely Child,

the expression of ardent yearning in St. John, as well as the position of his feet, resembling that of St. Joseph in the Sposalizio, the cast of the draperies of the Virgin and St. Nicholas, the use of many colours, which have turned very dark, such as the blue in the robe of the Virgin, the green in the canopy, in the upper garment of Nicholas, and in the landscape, the use of gold in the hems, in circles of the glories, in the two *à la Grèques*, and the inscription SALVE MATER CHRISTI, on the wooden throne, to which there is an ascent of three steps. The following parts, on the contrary, indicate the first movements towards the freer unfolding of the wings of this genius, who, a few years after, took so lofty a flight in the realms of art—the position and the head of St. Nicholas; the first is characteristic and free; the latter, happily foreshortened, leaning forward, shows in the parts, which are admirably modelled, and very much in detail, an attentive study of nature; in the shadows, clearness and rounding by reflections; in the whole local tone, an aim at truth to nature; in the naked parts of St. John, as well as the hands of St. Nicholas. There is in these, with a correct understanding of the details, a meagreness not found in many earlier pictures of Raphael, into which young artists easily fall in endeavouring strictly to follow nature; the left arm of the child, and of St. John, in which foreshortenings are attempted, but have not succeeded; the red dress of St. John, the folds of which already betray the peculiar taste of Raphael; the slender proportions of the figures; the

light blue of the sky, which is imitated from the Florentine painters of that time. All the parts of the picture are executed with great care, in a solid impasto. The general impression of the colours is clear, forcible, and harmonious. In the flesh, the shadows are grey, the local tone delicately yellowish, and the lights whitish. On the hands, feet, and knees, those reddish tones appear, which indicate an accurate observance of nature. In my opinion, this admirable picture, which has on the hem of the Virgin's robe the date MDV., is between the Christ on the Cross, in the collection of Cardinal Fesch, and the Lunette in St. Severo in Perugia, painted in fresco, which is well known to be likewise of the year 1505, and is the oldest example of the freer style of Raphael. Till the year 1764, our picture remained in the church of St. Fiorenzo. At that time it was purchased by Mr. Gavin Hamilton for Lord Spencer, who subsequently made a present of it to the Duke of Marlborough.

THE GREAT PARLOUR.

Sir Peter Lely.—Portraits of Mrs. Morton and Mrs. Killigrew, two mistresses of King Charles II. Though flatter and more motley than Vandyck, this picture, however, proves by its delicate clear colour, and elegant design, that Lely sometimes successfully endeavoured to rival him.

Vandyck.—King Charles I. in complete armour, on a cream-coloured horse, nearly in profile; at his side, Sir Thomas Morton, his

master of the horse, on foot, with his helmet; in the back-ground, a cavalry combat. On canvas, 12 ft. 6 in. high, 9 ft. 6 in. wide, full of life. The clear, bright, warm tone of the flesh, reminds us of the great Venetian artist, in whose taste the beautiful landscape is likewise designed. The horse appears rather clumsy. This picture, which was thrown away at the sale of the gallery of Charles I., was purchased by the Great Duke of Marlborough at Munich.

Rubens.—Andromeda, chained to the rock, sees, full of terror, the approach of the monster; but over her head flies Cupid with his torch, and Perseus, mounted on Pegasus, is seen in the distance descending from the air to engage in the combat. On panel; 6 ft. 6 in. high, 3 ft. 1 in. wide. The elevated taste of the forms, the style of the subdued colouring, induce me to believe that Rubens painted this fine picture while he was in Italy.

Vandyck.—Charles I. and his Queen; half-length. Each picture 3 ft. high, 2 ft. 4 in. wide. Very elegantly executed in a tender silvery tone.

Rubens.—Family portrait. He is walking with his second wife, Helena Formann, in an elegant flower garden; she has a little child in leading-strings; figures the size of life. On canvas; 6 ft. 8 in. high, 7 ft. 8 in. wide. If no other picture of Rubens were in existence than this, it would suffice to declare him one of the greatest painters that ever lived. The conception of these portraits is highly poetical; the feeling of calm domestic happiness is most pleasingly expressed

in all the heads. The splendid Spanish costume in which they are dressed gives at the same time the impression of their easy circumstances. The forms, too, are so decided, the execution throughout so careful and perfect, the colouring of such depth and fulness, the harmony of the whole so pleasing and powerful, that, in these respects, few other pictures of Rubens equal, and none probably surpasses it. It is evident that the city of Brussels, which presented this masterpiece to the Duke, did its best, for all the other pictures by Rubens that still remain in that city are inferior to this.

RUBENS.—The Virgin and Child on the throne, surrounded by six Angels, worshipped by St. Catherine, St. Barbara, St. Dominick, and three holy Monks; below, Archduke Albert of Austria is kneeling on one side, and on the other his consort the Archduchess Eugenia Isabella, and the Archduke Ferdinand. A beautiful composition; the heads extremely fine and animated, the forms not exaggerated. This spirited sketch for a larger work was painted in the first years after the return of Rubens from Italy. On panel; 2 ft. 2 in. high, 1 ft. 8 in. wide.

RUBENS.—A Holy Family. A picture of his later period, in a rather common Flemish taste; the colouring brilliant.

SIR JOSHUA REYNOLDS.—Family portrait of the late Duke of Marlborough, with his Duchess and six children. They are in a hall, with a landscape back-ground. Sir Joshua appears much to his advantage in this his capital work. The

arrangement, which is so rarely satisfactory in such pictures, is here pleasing and happy. With great animation in all the heads, very careful execution of the details, it combines a general harmony in a bright, warm, full tone of colouring. The artist received for this picture 700 guineas, a very moderate sum compared with the present prices.

VANDYCK.—Lord Strafford and his secretary, Sir Thomas Mainwaring; a knee-piece; on canvas; 3 ft. 4 in. long, 4 ft. 6 in. wide. This is one of the few *truly dramatic* portrait pictures of Vandyck. Earnest consideration is strikingly expressed in the head of the Lord, who holds a letter in his hand, the answer to which he is dictating to his secretary, who is listening with the greatest attention. The execution is very careful, the tone clear and warm.

THE DINING-ROOM.

GAINSBOROUGH.—John Duke of Bedford. Superior to many of his portraits in faithful and careful execution.

SIR JOSHUA REYNOLDS.—Lady Charlotte Spencer, as a little Gipsy Girl, tells her brother, Lord Henry Spencer, his fortune, looking at his hand. A picture which is very pleasing by simplicity, spirit, and clearness of the bright warm tone.

Among the other portraits by Sir Joshua, the best are those of Lord Charles Spencer and the Marquis of Tavistock. Of the others, some are faded, the remainder originally of less importance.

Rubens.—Lot with his Daughters—a present from the Emperor to the Great Duke of Marlborough—like so many other pictures of his later period, excites an admiration of the skill, the energy of the artist, but is at the same time repulsive, on account of the vulgarity of the forms and characters. The charm of truth is also wanting in the blue half tints, the red reflections, and the bright light in the flesh. On canvas, 6 ft. high, 7 ft. wide.

Rubens.—Three women gathering fruit. Cupid, on a tree, presents to one of them a branch with apricots. A very pleasing composition, in which a feeling for beauty and truth is combined with a blooming, clear, yet not extravagant colouring. The fruit is painted with extraordinary force and taste by Snyder. On panel, 7 ft. 6 in. high, 7 ft. 6 in. wide.

Rubens.—Venus and Cupid endeavouring in vain to dissuade Adonis from going to the chase. A fine picture of the artist's middle period. Refined feeling, beautiful heads, more noble forms, careful execution, are here united with a brightness, warmth, and clearness of colouring, which make one involuntarily recollect Guido's exclamation at the first sight of a picture by Rubens—"Does this painter mix blood with his colours?" Venus, in particular, is very strongly coloured, the landscape of the back-ground remarkably beautiful. This picture was likewise a present from the Emperor. On canvas, 6 ft. high, 7 ft. 6 in. wide.

Rubens.—A Bacchanalian procession. Of all

Rubens' pictures of this kind, I am inclined to give this the preference. In this corpulent Silenus, this Negro, these Nymphs, the vulgarly sensual passion of beastly drunkenness is expressed in all its force. The composition agrees nearly in every part with the Bacchanalian Festival in the Berlin Museum, which was for the most part executed by Jordaens, but far surpasses it, in the prodigious force of the performance, in the impasto, depth, and clearness of the colouring. The principal female figure, and a child, are unfortunately damaged, and a panther has been put in by another hand. On canvas, 7 ft. 8 in. high, 9 ft. 6 in. wide.

Benedetto Castiglione.—For him a very carefully-executed and fine picture, in which, as usual, cattle are the chief objects. About 5 ft. high, 6 ft. wide.

THE STATE PARLOUR.

Bernardo Strozzi, called Il Prete Genovese. —St. Lawrence. For impasto, force of colouring, and careful execution, a very distinguished picture of this affected master.

THE STATE BED-ROOM.

Luca Giordano.—Seneca having his veins opened. A picture remarkably finished for this master, in which, however, the body of Seneca produces a disagreeable impression.

THE LIBRARY.

This gallery, which is 180 feet in length, pro-

duces a striking effect, by the splendid pillars and pilasters of coloured marble, which support the cornice. The library, which is placed in richly-ornamented cases, contains about 17,000 volumes. At one end is the marble statue of Queen Anne, under whose reign the Duke of Marlborough achieved his great exploits, by Rysbrach, a Netherland sculptor. The rich brocade, the many jewels which adorn the dress, are imitated with much skill and great ease. A unique example of this style, which is so incompatible with the true spirit of sculpture.

At the other end stands a marble bust of Alexander the Great, found in Herculaneum, which agrees very well with the only one which can be depended upon as genuine in the Louvre, and which was presented to Napoleon by the Chevalier d'Azarra; only the head is of grander and nobler, rather more idealised form; the hair resembling that of Jupiter, richer and fuller, the workmanship good.

This gallery is likewise richly adorned with many other sculptures and pictures, for the most part portraits of the family, or of other English nobles. From a very large bow-window, there is a view over part of the Duke's private garden, which, for the rarity and beauty of the plants, is one of the first in the world.

THE TITIAN ROOM.

This is the name given to an apartment near the theatre, adorned with nine paintings, said to be by Titian, which Victor Amadeus, King of

Savoy, presented to the great Duke of Marlborough. The subjects of these large pictures are the following:—Mars and Venus; Cupid and Psyche; Apollo and Daphne; Pluto and Proserpine; Hercules and Dejanira; Vulcan and Ceres; Bacchus and Ariadne; Jupiter and Juno; Neptune and Amphitrite. According to the fashion of leather hangings, which were in such favour in the middle ages, they are painted on such large pieces of leather, that each of them has, besides, an architectonic border. Even the absurd taste of these borders, which is of a rather later period, proves that the pictures cannot be by Titian, and this is still more evident from the pictures themselves. Where should we ever find, in this greatest of colourists, such a heavy intransparent colouring, such red shadows, as here, in the flesh of the male figures? The character of the heads, the, in some instances, pointed forms, the feebleness of the drawing, particularly in many of the feet, lead me to recognise in them the style of ALESSANDRO VAROTARI, called IL PADOVANINO, born in 1590, died 1650; of which agreeable master, this is, however, a remarkably-careful and select work.

A spacious building is here entirely dedicated to the taste of Chinese porcelain, which is so general in England. You may, however, easily suppose, that, precious as my time is, I had no mind to sacrifice to ennui.

Returning to Oxford, I met with Professor Zachariä, son of the celebrated lawyer in Heidelberg, who is engaged in scientific researches. He took a kind interest in my object, as a fellow-

countryman, and introduced me to Mr. Heath, a learned Englishman, whose warm interest in matters relating to the arts, and his familiar knowledge with the best works that German literature has lately produced in this branch, most agreeably surprised me, at such a distance from home.

Yesterday evening, I happily dived again into the cloud of smoke and mist of London; but I could not allow myself any long repose, for I was invited to a fête at the Duchess of Sutherland's, which began at 10 o'clock. On entering the magnificent palace, I was very agreeably surprised. The Duchess, who had the arrangement of the whole fête, had had the very happy thought to make use of the vast space in which the staircase rises, the effect of which is very striking from its extent, loftiness, and splendid decorations. Now, as the numerous fashionable world, assembled in London at this season, in the greatest variety of rich and tasteful dresses, were gradually divided in the hall, on the landing-places of the stairs, and the gallery at the top, which runs round them, this grand architecture was furnished with figures corresponding to it, and the company with a suitable back-ground. This happy reciprocal relief, together with the splendid lights, afforded such a beautiful and picturesque sight, that I fancied myself at one of those splendid festivals which Paul Veronese has represented in his larger pictures with such animation and incomparable skill. Only the melancholy uniformity of the black dress, to which gentlemen are condemned in our days

by the tyranny of absurd fashion, often disturbed the harmony of the cheerful gay picture. It was just the same as if a flight of crows had alighted among birds of the most brilliant and most delicate colours. You may easily imagine that such a friend as I am of human beauty, I had opportunity enough to regale my eyes. The ear too was amply provided for. On a large landing of the staircase, where it divides into two branches, a piano-forte was very ingeniously concealed behind beautiful plants and flowers; from this little grove, the voices of the first Italian singers, Malibran, Grisi, Lablache, Tamburini, Rubini, and Ivanhoff, were heard alternately together, and alone; besides the favourite and newest pieces of Bellini, Rossini, and Donizetti, we heard also Beethoven's Adelaide, which was sung with great applause by Rubini, very affectedly indeed, but with a wonderful flow of voice, and the delicate gradations peculiar to himself. The Duke of Sutherland is one of the few of the superior English nobility, who, on such festive occasions, besides the fashionable world, like to see also eminent artists and authors; thus I found here, Mr. Rogers, the poet; Messrs. Wilkie and Callcott, the painters; and Mr. Wilkins, the architect. Between the first and second parts of the music, and also after the conclusion of it, when the company divided into the adjoining apartments to take refreshments, I took the opportunity of looking at the pictures, some of which were brilliantly lighted up, and here send you some particulars respecting the most remarkable of them.

Of the Italian schools, the principal pictures

are by the Venetian artists. There is a beautiful picture of the time of Gian. Bellini, representing the Virgin and Child worshipped by six saints, with a landscape back-ground. I do not know to what master it is ascribed, but it is without doubt by Pietro degli Ingannati, a successor of Gian. Bellini, by whom the Berlin Museum has a picture marked with his name. The genuine religious feeling in the heads, the bright golden tone, make this picture very pleasing.

Of later Venetians, I observe,—

GIORGIONE. —A Horseman in a landscape, a small picture of glowing colouring.

TITIAN. — Mercury teaching Cupid to read; Venus standing by. This picture, which came from the Orleans Gallery, is not one of the important productions of the master. Venus, in particular, is feeble, the landscape dark.

PORDENONE.—The Woman taken in Adultery; figures size of life. The composition is in the well-known manner in which the Venetians of that age conceived this subject. The heads, in a brownish tone, are clear and warm. The position of the right hand of Christ is tasteless. The picture, however, hangs too high to form a more decided opinion.

A. SCHIAVONE.—The dead body of Christ held by angels, Joseph of Arimathea standing by. The figures the size of life. Noble in the attitudes and forms. The brownish tone, which, however, is heavy and black in the shadows, is of great force. The treatment is very broad; the heads unmeaning. From the Orleans Gallery.

Giovan. Batista Moroni.—Portrait of a Jesuit, sitting in a chair, with his left arm over the back of it; in his right hand a book. He looks at the spectator with a sensible, thoughtful look. This picture shows Moroni as a portrait painter of the first rank, and justifies the high opinion which Titian himself entertained of him. To the most vivid conception, is added the most delicate drawing in the head and hands, and the most careful execution in all the parts. The fleshy parts in particular are treated in a full but subdued tone, with wonderful softness and delicacy of the transitions, without in any degree losing the decision of the forms. I have seldom seen the liquid moisture of the eye so admirably expressed. If I were at liberty to choose, I would take this picture in preference to any in the whole collection. The Marquis of Stafford, the duke's father, paid 800*l.* for it.

Paul Veronese.—1. Christ with his Disciples at Emmaus. A small picture, in which, besides five other figures, there is a child playing with a dog. As is generally the case with this master, a serious conception in the spirit of the Bible is not to be thought of. This picture, from the Orleans Gallery, is very distinguished, by the warmth, fulness, and clearness of the tone, and careful execution. 2. A Man on his knees, worshipping, with his patron Saint. Figures the size of life; probably one wing of an altar-piece, the other being at Dulwich College. Dignified and noble in the heads, and very carefully executed in a dark, deep, but clear harmony. The whole has an impression of great

dignity. 3. An allegorical subject for a ceiling. Cupid lifted up by Venus, and a lady in Venetian costume receives a globe from one of the three Graces. Likewise two Cupids with torches. This picture shows the master on his cheerful side. The heads are charming, the colouring bright and clear.

GIACOMO BASSANO.—The Presentation in the Temple by torch-light. A beautiful composition of twelve small figures, in the deepest and clearest golden tone, and of a truly Rembrandt-like effect. From the Orleans Gallery.

TINTORETTO.—1. A Company; among whom are musicians, and a man on horseback, in a poetical rich landscape. Beautiful heads, solid and careful painting, a clear and warm colouring, distinguish this picture. 2 and 3. Two Male portraits; one of which, in particular, is warm in the tone, and carefully modelled.

PIETRO DELLA VECCHIA.—A company of Soldiers, some of whom are beating a drum. A long picture; very animated and spirited, and the solidly impasted colour very glowing.

ALESSANDRO VAROTARI, called IL PADOVANINO. —Jephthah's Daughter, with five companions. Far nobler in the heads, more solid in the execution and the impasto, more glowing in the colouring than most of his pictures.

There are likewise some interesting pictures of the Lombard school of the sixteenth century.

A female figure, half-length, in a bluish white under-dress, and a blue mantle, looks thoughtfully at a flower, which she holds gracefully in her beautiful left hand. The well-known

female countenance of Lionardo, which is here remarkably delicate, the tender yellowish tone of the flesh and the great mellowness, induce us to infer that it is by one of the best Milanese scholars of Lionardo, most likely Andrea Solario.

CORREGGIO.—A pack-horse and an ass, with their two drivers. A light landscape forms the back-ground. This picture, which is treated with great mastery and breadth, is said to have been painted by Correggio as a sign for a public house to pay his score. It came from the collection of Queen Christina into the Orleans Gallery.

PARMEGIANO.—1. A Holy Family, with five Saints. By the glowing golden tone, and the spirited treatment in the solid impasto, the effect is very great. About 1 ft. 2 in. high, 10 in. wide. 2. The portrait of a Young Man, in a purple vest, and black pelisse. Half-figure, rather above the size of life. The noble conception of the handsome features, the fine decided drawing, the excellent impasto, and the careful execution, make this portrait very pleasing.

PELLEGRINO MUNARI, called PELLEGRINO DA MODENA.—The Virgin and Child on a throne; at the side of which are St. Anthony of Padua and St. Clara. Three angels support a green canopy. I do not know with what right this little picture, about 1 ft. 3 in. high, and 11 in. wide, is ascribed to this rare pupil of Raphael, who introduced his master's style into his native city; but the spirit of the school of Raphael certainly dwells in it in a high degree, and the

warm, full colouring, points to Lombardy, and the bright lights in the drapery of the Virgin, to a fresco painter, such as Pellegrino was. The attitudes of the angels are remarkably free and spirited. In the Virgin, the Child, and St. Anthony, a tendency to mannerism is observable. The execution is careful.

Niccolo del Abate.—The Rape of Proserpine, in a rich fantastic landscape, of striking effect in light and shade. From the Orleans Gallery. It was very interesting to see a work of this rare master, who, in the sixteenth century, assisted in diffusing the tasteful Italian art in France, of this latter period of his practising in that country. The figures, like those of Primaticcio, are too slim and affectedly graceful, the execution careful, and the effect decided and original.

Of the Florentine school, I can mention only a Virgin and Child, and St. John, above life-size, which is here called Andrea del Sarto. The picture seems to have something grand in the characters and forms, and much force in the colouring; but it hangs in so bad a light, that, considering the many imitations of Andrea, I am unwilling to speak decisively of the master.

The pictures of the school of the Carracci, on the other hand, are very well worthy of notice.

Annibale Carracci.—A Repose in Egypt, a peculiarly pleasing composition. Some angels adore the sleeping Child; two others, one of whom scatters flowers, are upon the trees. The back-ground is a beautiful landscape. The refined and tender feeling, the reddish tone of the

flesh, very decidedly indicate Lodovico Carracci as the artist. This carefully executed little picture, the impasto of which is admirable, came last from the Orleans Gallery, but was previously in the Tombonceau Collection.

Agostino Carracci.—The Martyrdom of St. Bartholomew. On account of the great rarity of pictures by Agostino, who, as is well known, was rather an engraver than a painter, this little picture is the more valuable, as the repulsive subject is treated with great discretion, the drawing very delicate, the tone warm, and the execution careful. From the Orleans Gallery.

Dominichino.—St. Catherine, to whom an angel brings the palm of martyrdom; the executioners dashed to pieces. A choice cabinet picture of this master. The expression of the saint is noble, the colouring very clear, especially in the draperies; the landscape poetical, and the finishing particularly careful.

Guido Reni.—1. Mary Magdalene; a very genuine, and by its perfect finish, and clear, warm colouring, distinguished copy of this subject, which so often occurs in Guido's name, and for which, one of the daughters of Niobe regularly serves as the model. From the Orleans Gallery. 2. The Circumcision; a composition of eleven figures in a circle; full of grace, and with that brightness of tone and delicacy of touch, which are with justice so highly esteemed in this master. It is remarkable that he has taken the high-priest from the well-known engraving of Heinrich Gol-

zins, in which that artist has so successfully imitated Albert Durer.

Guercino.—St. Paul borne by Angels; a painting for a ceiling, with colossal figures. In the style of his celebrated fresco painting in the Villa Ludovisi at Rome; and highly characteristic of the master. The yellowish-brown lights, the deep, warm brown shadows, have a powerful effect; the composition is free and bold, executed in a masterly manner, in the most admirable impasto; but rather coarse in the character of the heads, and wanting in expression. This picture was one of the chief ornaments in the exhibition of the British Institution. The Duke told me that he intended again to employ it for a ceiling.

Leonello Spada.— A Male portrait—a piece producing a prodigious effect by the glowing, golden tone of the flesh, and the very dark shadows.

Pietro Francesca Mola.—St. John preaching; distinguished by the animation of the heads, and many happy attitudes; but in the general tone too dark. From the Orleans Gallery.

A St. Anthony of Padua, who caresses the infant Christ in the presence of the Virgin, by Carlo Cignani; a Virgin teaching the Child to read, and Joseph standing by, by Carlo Maratti; a Virgin and Child by Ciro Ferri; are remarkable choice and pleasing cabinet pictures of thes masters, who are often so indifferent.

Of the Italian school, there was in the abovementioned exhibition the excellent portrait of an Italian countrywoman, by Massimo Stanzione;

it is quite in the natural style, which belongs to most of the artists of that school. The vivid conception, the correct drawing, the manner in which everything, the rich national costume, a fowl which the woman holds, is broadly, and yet carefully individualised; the bright warm, full colouring give to this picture a peculiar and powerful charm.

Of the Genoese school, there is here a Venus with Adonis and Cupid, by Luca Cambiasi, from the Orleans Gallery. A poor imitation of Correggio in the colours, can afford no sufficient compensation for the tasteless outlines and the pointed extremities.

Of the French school, I observe the following pictures:—

François Clouet, called Janet.—A small Portrait, whole-length. This master, who was much employed in the court of France in the middle of the sixteenth century, has, in its conception, some resemblance to Holbein, without being so true and profound. He is especially weaker in the colouring.

Nicholas Poussin.—1. A Holy Family, uncommonly powerful, clear and brilliant in the colouring. 2. A Bacchante, who points to a Satyr, to whom a boy is giving wine. A picture of his early period, with forms carefully studied after nature.

Philippe Champagne.—A Male portrait; in conception and colouring very delicate, and true to nature.

Louis and Antoine le Nain.—Children lis-

tening to an old piper. This picture has all the simplicity and truth of feeling, the decision of the forms, the excellent impasto, the powerful colouring by which these two artists who lived at Laon, in the first half of the seventeeth century, are so advantageously distinguished from most of their countrymen.

GUDIN.—A Ship in a Storm; a small, very choice picture of this, the greatest marine painter of the present French school; distinguished by truth in the water, impasto and careful execution.

There are likewise some good pictures of the Spanish school.

VELASQUEZ.—St. Charles Borromæus in an assembly of Clergy; a vivid, spirited sketch, with a warm brownish tone of the flesh.

ZURBARAN.—The infant Christ on the lap of the Virgin, turns as if afraid, with his hands from a bird, which the infant John holds to him; figures the size of life. Marked, Fran. de Zurbaran. This picture is very characteristic of the Spanish school, by the mixture of the ideal and the natural. The head of the Virgin has refined, noble features, and is very peculiar in the dark hair and the downcast eyes. In St. John, on the contrary, there is something common and portrait-like. In the drapery of the Virgin, again, the taste is purely ideal. A plate of apples, on the contrary, perfectly natural in its truth. In colouring, the picture stands very high. The flesh of the infant Christ is very delicate, and with Correggiesque reflections. The drapery very

clear and warm; the keeping and harmony of the whole admirable.

MURILLO.—1. The Virgin and Child, and St. Joseph. The terrestrial globe, the serpent and the apple, in reference to the fall of man; a carefully executed, but otherwise indifferent picture, 2. St. Francis caresses the infant Christ. A small picture in his bright, delicate, golden tone.*

Some pictures of the Flemish school are very deserving of notice.

RUBENS.—The Virgin with the Child, sitting in a landscape, surrounded by St. John, Joseph, Elizabeth, and Angels; the expression of maternal affection in Mary, of joyousness in the Child, is very pleasing. Figures the size of life, in masterly impasto, and a clear, glowing golden tone.

VANDYCK.—The portrait of the celebrated Lord Arundel, whom I spoke of in the History of Collections in England; in a black dress with a white collar; he sits in an arm-chair, holding in his left hand a roll of paper, and in his right a medal, which is suspended from his neck. The drawing of the head is extremely delicate, and all the parts, especially the beard and mustachios, executed with the greatest care. The yellowish warm tone of the lights, the warm reddish tone of

* The Spanish school has since received a very important addition by the purchase of 'The Prodigal Son,' and of 'Abraham with the three Angels,' from the collection of Marshal Soult. The first picture is one of the finest performances of the master, in a full, deep, chiaro-scuro. In the other, the characters are devoid of expression.

the shadows, the character of the dark landscape, indicate Vandyck's studies of the great Venetians, and prove that he painted this fine picture in the first years of his residence in England. Unhappily, the hands are effaced by cleaning. 3 ft. 2 in. high, 2 ft. 5 in. wide.

TENIERS.—1. A Witch before her enchanted cauldron conjures her spirits. A distinguished picture of this kind, of admirable impasto. 2. A number of Ducks. Of great truth, and carefully painted in a full, powerful tone.

ROTHENHAMMER and PATER SEGHERS.—A Holy Family, in a landscape, surrounded with a garland of flowers. I mention this little picture because it is the most delicate and elegant miniature in oil that I have hitherto seen of these two artists.

There are likewise distinguished pictures of the Dutch school, of which I will mention only the following:—

GERBRANT VAN DEN ECKHOUT.—Soldiers at play. A delicate cabinet picture, executed in the style of Terburg by this excellent scholar of Rembrandt, who usually treated historical subjects.

PHILIP DE KONINGH.—This eminent landscape-painter, in his light and shade, and handling, followed the works of Rembrandt in this branch, but with more finished execution, and in another manner of conceiving his subjects. Thus, we here see a rich plain, through which a river winds; of astonishing depth and power, with the most brilliant effect of light and shade.

NICOLAS MAES.—1. A mother, with two chil-

dren on her lap, and a third standing by her; the father likewise is present. A beautiful picture, which in the agreeable subject resembles De Hooge, and in the warm golden tone his master Rembrandt. 2. A girl peeling apples, with the sun shining on her. Of charming simplicity, and treated with great breadth, in a glowing tone.

JAN HACKAERT.—A beam of light in a beech wood near the Hague. Uncommonly true to nature and of admirable effect. The hunting-party which animates the picture is by Nicolas Hels Stockade, and is very nearly equal to Adrian Van de Velde.

TERBURG.—A Gentleman paying his respects to the fair Lady dressed in white satin, whom this artist is so fond of introducing. In the back-ground three persons with musical instruments. This picture has in a high degree the refinement, elegance, and romance, which distinguish Terburg's pictures above all others. On canvas, 2 ft. 6 in. high, 2 ft. 2 in. wide.

GONZALEZ COQUES.—Three Gentlemen and two Ladies at a round table. The landscape and animals are by Gysels; the architecture by Ghering. This combination has not worked well; for the beautiful figures lose by the dark and heavy back-ground.

PETER DE HOOGE.—The mother, who is busy making a bed, looks round at her little daughter, who, with an apple in her hand, stands at the open door. Though rather red in the flesh, there is something very pleasing in this simple scene,

painted with a deep, powerful effect. On canvas, 1 ft. 7½ in. high, 1 ft. 11½ in. wide.

JAN MIEL.—A Priest distributes alms at the gate of a convent. A remarkably well-impasted and clear picture of this master.

JAN BAPTISTA WEENIX.—Figures among Roman ruins. A capital picture, in the style of Salvator Rosa.

VAN DER SPELT.—A wreath of flowers, in which he very nearly equals Pater Seghers. In a blue curtain he has attained that deceptive truth in which many Dutchmen have at times taken pleasure.

OMMEGANCK.—By this painter, who is lately deceased, here are Cows in the water: a picture with a beautiful effect of light and remarkable clearness.

Lastly, I saw with much interest a number of pictures of the English school.

SIR JOSHUA REYNOLDS.—The portrait of his friend, the celebrated Dr. Johnson. Though the colour is faded, the refined conception in this profile portrait is admirable. It has the appearance of a blind man.

GAINSBOROUGH.—A young Girl; half-length. Remarkably well executed and harmonious.

WEST.—Alexander the Great and his Physician. This is in every respect one of the best pictures of this master; for the subject of the action is clearly expressed; the very broken colours have a harmonious effect, and the execution is careful.

SIR THOMAS LAWRENCE.—1. The Duchess of

Sutherland, with a fair-haired child on her knee; whole-length figures the size of life. Modelled in a masterly manner; in a full, bright light. This picture is a proof how perfectly Sir Thomas understood how to represent the genuine patrician manners, the elegance, the healthy serenity of life, of the English nobility, which is touched by no care. Only, the position of the child's left arm is not happy. 2. Lord Clanwilliam; whole-length. In the conception it is one of the most spirited, in the colouring of the warm landscape, one of the most powerful pictures of this master.

Wilkie.—Two Men and two Women at Breakfast. The effect is pleasing, and, especially in the men, very true and animated. The women are, in my opinion, rather too cold and rosy in the tone, and the impasto not so solid. Marked 1817.

J. Phillips.—Venus endeavours to keep back Adonis; two pretty Cupids: figures as large as life. This picture is worthy of remark, because the attempt to imitate the colour of Titian, which is very general among the English painters, is remarkably manifest in it. In the keeping and colouring it has much merit, especially when we consider that Mr. Phillips usually paints only portraits.

Callcott.—An Italian landscape, of a tender, misty tone; the figures drawn with much taste.

F. Danby.—The Destruction of Pharaoh's Host in the Red Sea. A piece painted for effect, in the style of Martin. The light which issues from God the Father, as a bluish stripe of fire,

is ably graduated in the well-arranged groups, and makes a strange, striking effect. The execution is careful, and many of the attitudes may be called happy.

W. Etty.—A Bacchanalian Festival. This picture is very pleasing, from the feeling for beautiful outline and grace; and the momentary effect in the motion of the drapery is well conceived. On the other hand, the forms and heads are too uniform, and the brilliant colouring degenerates, especially in the draperies and the landscapes, into the gaudy and flaring.

I have been obliged to pass over some pictures, because they hang in a bad and unfavourable light. Among the pictures which the duke possesses at his country-seat, Trentham Hall, Staffordshire, there are said to be many of value.

Among the antiques, the following struck me as particularly valuable:—1. The bas-relief of a Woman walking, with a Child on her arm; before her an older child; simple and pleasing in the invention, and delicately finished. 2. The bust of a young Hercules. 3. A bust of Bacchus. 4. Bust of a Man in bronze, the size of life, with a long Greek inscription. Judging by the style of the good workmanship, it appears to me to be of the second century of the Christian era.

LETTER XVIII.

Visit at the Marquis of Lansdowne's—The Marchioness's Rout—Fine Antique Sculptures—Statues by Canova—Pictures—The enjoyments of the life of an accomplished Englishman of rank—Lord Ashburton—Thorwalsden's Mercury—Collection of Pictures, Italian, Spanish—Very choice Flemish and Dutch.

London, July 24, 1835.

SINCE my last letter I have again enjoyed an extraordinary pleasure. By the kindness of Mr. Rogers, I was introduced some time ago to the Marquis of Lansdowne. I found in him, in an uncommon degree, that union of refinement with simplicity and natural benevolence, which has so pleasing an effect in persons of rank. But in a conversation upon art, his lordship showed such an elevated and cultivated taste, such general knowledge of the subject, as is very seldom met with, not only in England, but in general. He took an equally warm interest in the most various branches of painting, in the earlier forms of which he duly appreciated the profound intellectual value. It was, therefore, very agreeable to me to receive an invitation from him for the evening of the 17th. His house is one of the few in London, which, being situated in a garden surrounded with walls, unites the advantages of the most fashionable neighbourhood, with a cer-

tain retirement, and in the midst of pleasing natural scenery. Immediately on entering the hall you perceive that the more elevated and noble consecration of art is not wanting; for antique statues, bas-reliefs, and busts; though, with the exception of an ancient Egyptian statue, mostly of later times, and more or less restored, make a very picturesque effect. On the staircase, too, the Triumph of Bacchus, a late Roman alto-relievo, is let into the wall. In the library the interest increases: the space above the mantelpiece is adorned by an alto-relievo of an Æsculapius, the size of life, of very good workmanship: the same may be said of the antique parts of a female statue. Among eighteen busts I was more particularly struck by the following:—A Greek Philosopher; Vitellius, in porphyry; two busts of Adrian; a colossal bust of Antinous, as Bacchus; a Marcus Aurelius. The appearance of the grand drawing-room is particularly striking, it being most richly and tastefully adorned with antique sculptures, part of which are highly important for their size and workmanship. The two ends of the apartment are formed by two large semicircular niches, which are so much more lofty than the middle of the apartment with the flat ceiling, that the superior part forms at the open side of the niches, two large windows, by which, during the day, the whole apartment receives light. In these large niches antique marble statues, some of them larger than life, are placed at proper distance before a purple drapery, from which they are most brilliantly relieved

in the evening by a very bright gas light. This light, too, was placed behind the lofty windows, so that its warmth was not troublesome. The antique sculptures, of smaller size, are suitably disposed on the chimney-piece and along the walls. The principal sculptures were collected at Rome, by the first Marquis of Lansdowne, through the medium of Mr. Gavin Hamilton. Several of the finest were found in the year 1778 in the vineyard near Tivoli. This so nobly adorned and so brilliantly lighted apartment was filled with a highly select company, who alternately engaged in free and agreeable conversation, and listened to the delightful strains of the vocal performers whom I had heard two days before at the Duchess of Sutherland's. I found that the music sounded particularly well; and, to my great joy, besides the favourite and fashionable airs of the modern Italian school, which were performed in great perfection, I heard the celebrated duet, "*Se fiato,*" from the "*Matrimonio Secreto*" of Cimarosa. The ever new, delightful humour, the genuine dramatic spirit in that duet, was rendered most strikingly effective by the voices and execution of the two first bass singers in Europe, Lablache and Tamburini. I also heard with much pleasure the trio, "*Vadasi via di qua,*" from Martini's *Cosa rara,* which was sung by Malibran, Rubini, and Lablache, in the most masterly manner, with the lively, wanton, yet graceful humour, which so well becomes the Italians. You may well imagine that I highly enjoyed the scene,

sometimes giving my whole attention to these enchanting strains, sometimes turning my eyes to one of the finest statues, or to the assemblage of English beauty, which was here particularly select. Mr. Callcott, the painter, pointed out to me in particular a young girl, in whom nature had, in the purity of form, in the simple ingenuous modesty of virgin expression, manifested the same feeling which, in many of Raphael's Madonnas, exercises so mysterious a charm. It was with much pleasure I here again met Mr. Rogers, an intimate friend of the Marquis's family; who, as he honours poetry and art, is glad to see about him, besides persons of his own rank, the men to whom the world is indebted for such intellectual treasures.

That you may have a better idea of the beauty of many of the antiques, I will add a few remarks on the finest. In one of the large niches there are :—

A young Bacchus, terminating in the form of a Herme, in Greco-duro. The good workmanship, the soft, tender ideality of the character, the peculiarity of the head-dress, a plaited bandeau, and at the sides of the neck a bunch of grapes, make this work very interesting. The nose, a part of the underlip, and of the neck, and the arms, are new.

A female statue of a divinity, of Carrara marble, about 7 ft. high, which, judging by the noble, open character, I should take for a Juno, seems to me, from the deep folds and the careful

treatment of the drapery, to be a Roman work of the first century. The nose, the lower arms, and parts of the drapery are new.

Diomed, with the palladium in one hand, and with the other aiming a blow upwards. This is a remarkable example of Roman restorations at the time of Cavaceppi. The vigorous torso of compact proportions and admirable workmanship belongs to a copy of the noble statue of the Discus-thrower in the British Museum. By joining old and new pieces, a Diomed has been composed.

Juno sitting. The drapery, which is laid in fine sharp folds, is of very good workmanship. Unfortunately the greater part of the head, which does not belong to it, the arms, the feet, and the right leg, are new.

Jason fastening a sandal. This copy of the statue, known by the name of Jason, which was originally very excellent, as is evident from the soft and very well understood workmanship of the trunk, the more known copies of which are in the Louvre and the Glyptotheca at Munich, is unfortunately greatly injured in the epidermis, and very much repaired.

A wounded Amazon, in Greco-duro. Noble in the character, expression, and forms. Half of the nose, the underlip, the greater part of the right arm, half the left lower arm, are new, as well as parts of the drapery, and the legs from the knee downwards.

In the opposite niche I mention the following:

Mercury, a statue, 7 ft. high, which is very nearly

akin to that called the Antinous of Belvidere. Very noble and graceful in the proportions. The head is of such delicacy and beauty that I do not hesitate to consider it one of the finest statues of Mercury that we possess. The execution of the statue is throughout spirited and animated. The tip of the nose, the right lower arm to the hand, parts of the left, the right leg and the left foot, are new. Found at Tor Columbaro, on the Appian Way.

Marcus Aurelius, when young, as Mars, and wearing only the chlamys. The fine head has been placed on an inferior statue.

A statue of the youthful Hercules, of Carrara marble, about 7 ft. high; the character of the head is remarkably noble, and the forms very vigorous. Judging by the treatment, an excellent work of the time of Adrian. The tip of the nose, the left arm, and a part of the right lower arm are new. This statue, which was found in the year 1790, near Adrian's villa at Tivoli, is one of the most important statues of Hercules that we possess.

Among the other sculptures I will mention:—

Hercules when a boy; a pretty figure, though of a late period. Under it, a little Ara with Bacchanalian offerings, in a relief consisting of four figures, happily designed, and on very good principles of relief. The epidermis partially injured. Quite below Minerva in the Peplos, holding her helmet, with her shield before her, and the Owl upon a stele. A relief in the noble Greek

rectilinear style; the nose and forehead partly new.

A very fine Roman marble candelabrum, under which is a richly adorned Ara. A remarkably elegant marble seat, dedicated to Apollo; on the arms of which the sacred serpent is represented entwining itself round the bow.

The Muses, adorned with the feathers of the Syrens; likewise Minerva, Mercury, and a Poet, who is here honoured, dressed in the toga. A sarcophagus relief, of late workmanship, but interesting on account of the subject.

A bust of Jupiter, of remarkably noble character, but the epidermis much injured. The nose, underlip, parts of the hair, and the breast, are new.

A colossal bust of Minerva, in the character of that of Velletri; extremely noble, and of very good workmanship. Half the nose, a small part of the mouth and ear, and all from the neck downwards, new.

Bust of Antinous; of good workmanship, but chiefly interesting because traces are observable of a bronze wreath with which it was formerly adorned. Restored in some parts.

A bust of the youthful Mercury; of great delicacy in the character, and admirable workmanship. The tip of the nose, part of the ears, the patasus, and the breast, are restored.

A female head with a poplar wreath, of very noble character: the hair is not made out; the nose new.

In another apartment is the last work of Ca-

nova; a sleeping female figure, which, in the attitudes, reminds us of the well-known Hermaphroditus. A beautiful model is here executed with his admirable softness, with more truth to nature than usual. Here, too, is a very finished copy of Canova's Venus at Florence. I was unfortunately hindered by a misunderstanding from examining more closely a number of ancient Roman portrait-statues of the time of the empire, many of which are not unimportant, and which adorn the same apartment.

Though the Marquis of Lansdowne has his best pictures at his country-seat, Bowood, I saw here the following very interesting paintings:—

Sebastian del Piombo.—A male portrait, very nobly conceived, and of deep harmony in the colouring.

Claude Lorraine.—A view of the sea illumined by the morning sun. This small picture, from the Danvot collection in Brussels, is of the best time of the master; for it unites decision of the forms and excellent impasto with great softness and uncommon clearness of colour.

Lodovico Carracci.—1. Christ on the Mount of Olives. A delicately executed little picture; it has a peculiarity in the design, that the angel who is standing points upwards, as it were, saying, "There it was decreed."—2. A Holy Family; a very delicately painted little picture in his fine silver tone, in imitation of Correggio.

Antonio Carracci.—The Virgin, with the very animated Child. A small picture of this rare master, very admirably executed, in a warm tone.

Carlo Dolce.—The Virgin and Child. A miniature in oil; and less affected in the character than is often the case in his pictures.

Velasquez.—Two busts, his own portrait and that of the minister, Count Olivarez. From the collection of the Prince of the Peace. Of great energy in the conception, and treated with great mastery. Two landscapes by the same artist, with figures, treated with great freedom and spirit, in a warm tone, I had seen in the Exhibition of the British Institution, where there was likewise a slightly agitated sea, with ships, by Van de Capella, which is very pleasing for the clearness and warmth of the tone.

Taken altogether, we may safely affirm that nobody enjoys life in so noble and varied a manner as Englishmen of the higher classes of society, who, together with wealth, have the advantage of extensive general knowledge. If we add to the dignified elevating familiarity with the fine arts, those musical enjoyments, the most convenient use of all the treasures of literature which are afforded them by their admirable private libraries, a residence at the most delightful country seats, or travels into the finest parts of Europe, lastly, the most varied and interesting social intercourse, you will agree with me that they have not much left to wish for.

I am now able to give you an account of one of the most select collections of paintings in England, that of the present Lord Ashburton, more generally known by his former name of Alexander Baring. His Lordship has, most kindly, not only

shown me his collections himself, but also allowed me to examine them at leisure. As an ardent love for productions of the fine arts is united in him with extraordinary wealth, he has expended larger sums upon them than any other man in England in our times, and he has thereby succeeded in acquiring a choice selection of Dutch and Flemish pictures from the most celebrated cabinets in Europe. In particular, he has many of the masterpieces which were last in the collection of Prince Talleyrand. His collection, however, is not without some distinguished pictures of the Italian and Spanish schools. The exterior of the house which contains these treasures, like most of those of the nobility in London, is very plain; but its situation, in the most fashionable part of Piccadilly, is very agreeable; for you have from the windows a fine view over the Green Park. On reaching the top of the stairs, you enter a gallery richly decorated with marble, and adorned with works of modern sculpture. How agreeably was I surprised at finding among them Thorwalsden's celebrated Mercury, as the slayer of Argus! The transition from one action to another, as he ceases to play the flute and takes the sword, is expressed with incomparable animation. When I was at Rome with Schinkel, Thorwalsden told me how the first idea of this work had arisen. As he one day told a man who was sitting to him as a model for another purpose, to rest a little, he accidentally put himself into the attitude of Mercury. A look which Thorwalsden happened to cast upon him aroused his fancy; he ordered

the model to remain as he was, and formed after it his highly extolled work.

From the gallery you enter the apartments occupied by the family, in which most of the pictures are hung; the others are in his Lordship's apartments on the ground-floor.

Of the Italian school I saw the following pictures:—

LIONARDO DA VINCI.—An Angel lifts the quilt from the bed of the infant Christ, who has fallen asleep in the arms of the Virgin; the infant St. John and an angel standing by. This beautiful composition was formerly in the apartments of the prior of the Escurial, and came to England with the collection of General Sebastiani, out of which it was purchased by the present owner. Notwithstanding the great reputation which this picture enjoys as by Lionardo da Vinci, I cannot persuade myself that it is by him. The forms are, in my opinion, indefinitely round; the details not sufficiently understood; the hands, in particular, too weak; the characters of the heads, too, strongly remind one of the manner in which Luini adopted the type of Lionardo; yet the dark heavy colouring of the shadows forbids us to attribute it to him.

LUINI.—The Virgin and Child. To judge by the characters and colouring, it should rather seem to be by MARCO D'OGGIONE, another successor of Lionardo da Vinci, in Milan.

CORREGGIO.—St. Peter, St. Margaret, St. Mary Magdalene, and Anthony of Padua. Whole figures, the size of life; in the back-ground a

forest. It was formerly in the Ercolani collection at Bologna. This picture differs so much from the style to which we are accustomed in Correggio, that most of the connoisseurs in England deny it to be his. Yet it seems to me that it might be difficult to assign this distinguished work to any other master with so much probability as Correggio. It is indeed far more severe in the forms and folds of the drapery, far darker in the shadows and local tones of the draperies than all the pictures in his perfect style. But the same may be said of the celebrated altar-piece of St. Francis in Dresden, which few persons probably would believe to be a work of Correggio if it were not historically proved by the inscription and other facts. But it has a remarkable resemblance in many respects to this picture; both are in the traditional, strictly church style, and indicate the influence of Francesco Francia, who formed that style in Lombardy in the most pure and beautiful manner. St. Margaret strongly put me in mind of the picture of St. Catherine at Dresden; the drawing and action of the hands, which is so characteristic of a painter, entirely agree. The heads of St. Peter and St. Margaret are particularly individual and noble; the colour is of great depth. Gold is still employed in the drapery of St. Peter. From all these circumstances I would not hesitate to consider the picture as a work of Correggio, of this earlier period. Nay, I am convinced that there must be several other pictures by him, of that time, which have hitherto not been recognised, because people have only looked at his later style.

My reason for entertaining this opinion is, that the altar-piece of St. Francis, marked 1514, and therefore executed in his twentieth year, ranks so very high as a work of art that it must necessarily have been preceded by many other pictures; it proves at the same time that Correggio was, even in a higher degree than Raphael, one of those geniuses that are very early developed; for Raphael's Spozalizio in the Brera at Milan, painted in his twenty-first year, is much less free in the whole conception, and the style in painting much less formed.

GIORGIONE.—1. A girl, with a very beautiful profile, lays one hand on the shoulder of her lover. This charming picture has unhappily been so deadened by the stippling of an Italian restorer, so deprived of its original form and colouring, that no certain judgment can be formed upon it. 2. An admirable portrait of a man has at least very much of the feeling of Giorgione.

TITIAN.—1. The Daughter of Herodias with the Head of St. John, with a female attendant. The serious, noble, delicate character of Salome is far more in the manner of Giorgione; the tone of the colouring is very tender. Her hand, the head of St. John, and the attendant, are unhappily stippled over. 2. A remarkably powerful and finely-modelled copy of the so often-repeated Venus holding a Mirror to Cupid. It hangs too high to admit of a positive opinion.

PAUL VERONESE.—Christ on the Mount of Olives. An angel supports the sinking Saviour,

on whom a beam of light falls. A beautiful, carefully-executed cabinet picture.

MICHAEL ANGELO DA CARAVAGGIO.—1. An old man playing the lute, a middle-aged man the flute, and a boy singing; very spirited, and highly finished. 2. A young man in profile; a handsome face, in a very bright and clear tone of colouring.

ANNIBALE CARRACCI.—The infant Christ asleep and three Angels. The heads are pleasing, the execution masterly, the tone rather heavy.

DOMENICHINO.—Moses before the burning Bush. Remarkably powerful, and full in the colouring. About 1 ft. 6 in. high, 1 ft. 2 in. wide.

GUIDO RENI.—A well-painted copy of Christ looking up. The shadows however are rather dark.

GUERCINO.—St. Sebastian mourned by two Angels. Nobler than usual in the outlines and characters, and of great force and depth of colouring. A cabinet picture.

SCHIDONE.—The Entombment. A beautiful composition; the colouring delicate, and at the same time warm and clear, with a landscape in the taste of Correggio. An excellent little cabinet picture.

CANELETTO.—Two pictures of very uncommon depth and force of tone.

Of the Spanish school there are four pictures, by Murillo. 1. St. Thomas of Villa Nueva, as a child, distributes alms among four beggar-boys. This picture, about 10 ft. high and 6 ft. wide,

which his lordship purchased from General Sebastiani, was formerly at Seville. The subject has afforded Murillo an opportunity to show his talent in two ways. In the Saint, who is very carefully painted in a clear and bright tone, and whose expression is noble, he appears as a religious painter; in the more neglected beggar-children, in a dark, heavy tone, he was able to express the portrait-like vulgarity which he has represented in so masterly a manner in many pictures. 2. The Madonna in glory, surrounded by angels. One of those refined cabinet pictures which are so much sought after; most delicately executed in a forcible and yet tender golden tone. 3. The Virgin and Child on clouds, surrounded by three angels. A small picture, a specimen of the most brilliant colouring of this master. 4. Christ looking up to heaven, in the manner of so many pictures by Guido. Very powerful in the tone, but hung too high to enable me to speak more particularly.

I now come to the main part of the collection —the pictures of the Flemish and Dutch schools.

Rubens.—1. The celebrated Wolf-hunt, well known by the engravings of Soutman and Van der Leeuw, which Rubens painted in the year 1612 for the Spanish general Legranes, and which was afterwards inherited by Count Altamira at Madrid, and in the year 1824 purchased at Paris by Mr. J. Smith, the picture-dealer, for 50,000 francs. On canvas, 6 ft. 7 in. high, 9 ft. 2 in. wide. In this picture, painted only three years after his return from Italy, the bold inventive

fancy of the artist is displayed in all its vigour. The fury of one wolf, which bites the iron head of the spear with which he is attacked; the fire of a fine dappled grey horse, which carries Rubens himself, is expressed with incomparable animation. Next him, on a brown horse, is his first wife, Catherine Brant, with a falcon on her hand. A second huntsman on horseback, three on foot, another old wolf, three young ones, and some dogs, complete this excellent composition, which is carried through with the utmost care in a clear and forcible, but in the fleshy parts very subdued, tone. 2 and 3. The Rape of the Sabines, and the Reconciliation of the Romans and the Sabines, two finished studies for the great pictures in the Escurial, which have a spirit in the composition, a spontaneous and fresh execution, which is rare even in Rubens. These pictures, on panel, 1 ft. 10 in. high, 2 ft. 10 in. wide, from the Danoot collection, in Brussels, were purchased by his lordship in 1829 for 1000*l*.

VANDYCK.—1. The Virgin Mary, with the Child upon her lap, and Joseph seated, in a landscape, looking at the dance of eight angels. On panel, 3 ft. 8 in. high, 4 ft. 9½ in. wide. One of the most pleasing pictures of the master, and most carefully executed, though less clear in the colouring than usual, and some of the heads rather feeble. From the collection of Prince Talleyrand. A picture with the same composition and figures as large as life went with the Houghton Gallery to St. Petersburg. The dancing angels alone are in the Museum at Berlin. 2. John Count

of Nassau, general in the Netherlands, in armour, with the truncheon in his right hand and his left on the hilt of his sword. On canvas, 4 ft. 6 in. high, 3 ft. 11½ in. wide. A very remarkable and abnormous production of the master. In the severity of the drawing, the decision of the character, the individualising of the colouring, the admirable impasto, this picture manifests in an extraordinary degree the influence of Vandyck's Italian studies. 3. One of the children of Charles I. with flowers; bust. Of great clearness. Two portraits, whole lengths, the size of life, of Charles I. and his queen, are mentioned as being in his Lordship's collection, which however I did not see.

REMBRANDT.—1. Portrait of a middle-aged man. A remarkably elegant picture, in the brightest golden tone. 2. Portrait of himself at an advanced age; bust. Painted in a masterly manner, with rather cooler lights and darker shadows, which he sometimes adopted in his later period. Formerly in the collection of the Duke de Valentinois. 3. The celebrated Writing-master Lieven Von Coppenol, with a sheet of paper in his hand. This portrait, which was etched by Rembrandt himself, is, for animation, impasto, and the deep brown glow of the tone, one of his best works. From the collection of Lucian Buonaparte. 4 and 5. Portraits of a man and his wife in their younger years. The last is marked 1641. These two pictures, which were formerly in the gallery at Cassel, and afterwards at Malmaison, are two of the more rare, light, finished

works of the master, taken in a full light, and have a magical effect.

GERARD DOUW.—1. A Hermit praying before a Crucifix; before him an open Bible. Of all Douw's pictures of this kind, this is carried the furthest in laborious execution. You must see this old trunk of a tree, this lantern, to form any notion of it. Yet this picture leaves the spectator as cold as the general tone in which it is kept. 1 ft. 2½ in. high, 1 ft. 7½ in. wide. It comes from the celebrated Dutch collection Van Leyden, and 32,000 francs were paid for it at the sale of the collection in the year 1804. 2. While an old man in a cellar, lighted only by a lantern, has a glass of wine presented to him by a girl, his wife unexpectedly enters with a candle. 1 ft. 3¼ in. high, 1 ft. wide. The figures uncommonly elegant and animated in their expression; in the truth and delicacy of the effect of light it is wonderful, and closely resembling the celebrated Evening School. This gem is already mentioned by Descamps in the Lubbeling Collection, and passed afterwards to the cabinets of Poulain and Tolozan.

TERBURG.—A Girl, in a yellow silk jacket trimmed with ermine, and a white silk gown, sitting, holds a lute; opposite, at a table with a red cover, a gentleman looking at her with pleasure, and another standing behind him. On panel, 1 ft. 10 in. high, 1 ft. 6 in. wide. On looking at this picture, you feel yourself in refined, elegant company. The Girl is painted with the most exquisite delicacy and with all the charm

peculiar to Terburg. The man standing, and the back-ground, are not so clear and tender in the aërial perspective as usual. In Descamp's time it was in the Lormier Collection at the Hague, and afterwards in that of Prince Talleyrand.

G. METZU.—A young Girl, in a scarlet jacket trimmed with ermine, and a red silk dress, in an elegant apartment, is occupied in drawing after a bust. On panel, 1 ft. 1½ in. high, 11½ in. wide. In the soft and bright manner of Metzu; sweetly true to nature, and in the most perfect harmony. This gem, which Descamps describes as in the collection of the Marquis de Voyer, may be since traced through six other celebrated cabinets.

C. NETSCHER.—A handsome Boy, splendidly dressed, leaning on the sill of a window, blowing bubbles. 4¼ in. high, 3¼ in. wide. This picture, mentioned by Descamps, and engraved by Wille, is of the best time of the master, in which his fine drawing and delicate execution are united with a warm, full colouring. No other Dutchman ever understood like Netscher to represent the charming innocence of handsome children.

A. VAN DER WERFF.—St. Margaret treading on the vanquished Dragon. 1 ft. 4 in. high, 1 ft. 1½ in. wide. This picture, from the Talleyrand collection, combines in the highest degree the excellencies and the defects of the master. The elegance and delicacy of the execution are most extraordinary; but the turn and expression are affected, and the tone cold, and like ivory.

KAREL DE MOOR.—A Mother with two Chil-

dren. Prettily designed and delicately finished in a rather grey tone.

JAN STEEN.—1. An Alehouse; a composition of thirteen figures, among whom is himself, laughing, and raising a glass. The evening light falls through the open door. On panel, 1 ft. 5½ in. high, 1 ft. 9½ in. wide. A real jewel. To the cheerful humour, in which Steen is quite without a rival, there is here added a tenderness of touch, a clearness and warmth in the tones, a delicacy of the aërial perspective, which are very seldom found in his works. 2. Playing at Skittles. A composition of nine figures before a village alehouse; a model of picturesque arrangement, of the full effect of a bright evening sun-light, and a delicate spirited touch. This charming picture may be traced from the Poulain Collection to that of Prince Talleyrand, through seven cabinets. On panel, 1 ft. 1¼ in high, 10¾ in. wide.

PIETER DE HOOGE.—A Woman with a dish of Roasted Apples, and a Child by her side, walks in the brightest sunshine in a street, along the wall of the city of Utrecht, above which houses and a church steeple rise. It is not possible to paint in a more masterly manner a perfectly free light with a sunny reflection; and the wonderful charm of this picture justifies the sum of 6450 Dutch florins (about 500 gs.) which was paid for it, at Amsterdam, in the year 1827. On canvas, 2 ft. 4 in. high, 2 ft. wide.

TENIERS.—1. The seven Works of Mercy. A composition of eighteen figures. Feeding the hungry, and giving drink to the thirsty, are the

most prominent parts; and the whole is kept in the sphere of country life, over which Teniers had such entire command. On copper, 1 ft. 11 in. high, 2 ft. 6¾ in. wide. Of the five known pictures of this subject by Teniers, this, which came from the collection of the Dukes of Alba, is one of the finest. If it is inferior in brightness of tone, and delicacy of execution to the celebrated picture in the Louvre, it surpasses it in the free and spirited manner in which the whole is painted, in the most solid impasto, and in the general warmth of the tone. Last in the Talleyrand Collection. 2. The picture so celebrated by the name of La Manchot. An old one-armed man is sitting in a large apartment, and offers a piece of money to a woman, who presents him with a glass of wine. Two dogs are fastened to his stump. A man standing at a little window, doubles his fist. In the back-ground, a chemist. On panel, 1 ft. 6½ in. high, 2 ft. 2 in. wide. Painted with incomparable mastery, with a full pencil, in a warm tone. This picture may be traced through six well-known cabinets to the last possessor, Prince Talleyrand. 3. Portrait of himself, whole length, in black Spanish costume, in a landscape. Extremely elegant, and delicately fused, in solid impasto. The whole is in a cool, charmingly harmonious tone. On copper, 1 ft. 6½ in. high, 9 in. wide. From the Talleyrand Collection. 4. Dancing and other amusements in the court-yard of a village alehouse. A composition of twenty-four figures. On panel, 1 ft. 5¼ in. high, 2 ft. ¼ in. wide. Executed with great delicacy, in a bright silvery tone. 5. A landscape, with cows

and sheep, tended by two shepherds, one of whom plays on a pipe. A picturesque and charmingly Idyllic composition; clearly and carefully painted in a warm tone and bright light. On panel, 1 ft. 4½ in. high, 2 ft. 1 in. wide. From the Talleyrand Collection.

ADRIAN VAN OSTADE.—A Man and his Wife at a table, in the back-ground an old man watching them. 2. Three Boors at a table, playing; smoking and drinking. The companion. Each 10½ in. high, and 9 in. wide, and marked 1661. These pictures, which came from the celebrated Braamcamp Collection, are of the best time of the master, warm and clear, but not exaggerated in the tone, and delicately executed. 3. Ten figures assembled inside a farmhouse, one playing a fiddle, the others singing and playing. Marked, 1663. On panel, 1 ft. 3 in. high, 1 ft. 6 in. wide. Admirable in the impasto and full of life; but rather redder and less clear, perhaps, in the tone of the flesh, than usual. 4. A Mother with her Child is looking out at a door. About 1 ft. high, 11 in. wide. Marked, 1667. Kept in a bright, clear golden tone; the head of the mother is particularly excellent in the chiaro-scuro. 5. In a farmhouse, the Father and Mother at the fireside are smoking, their three children are at a wide window. On panel, 1 ft. 1½ in. high, 1 ft. wide. The effect of light has great force and depth, but the heads are rather poor. There is an engraving of it in the Choiseul Gallery. 6. View of a Village, through which a road passes, in mild sun-light; thirteen small figures, a cart with a grey horse, swine and poultry animate this delicious little pic-

ture, which is singularly attractive by the deep, cool, chiaro-scuro, and the lightness and softness of the touch. Marked 1676. 9 in. high, 1 ft. wide. Formerly an ornament of the Blondel, De Gagny, Trouard, Praslin, and Solirene Collections.

Isaac Ostade.—A great number of travellers and country people, variously engaged before a village ale-house; a lad in the fore-ground standing in a pool of water, is particularly striking. The warm evening sun, which illumines the whole, the deep glowing tone, the admirable impasto, the considerable size, make this picture, which came from the Talleyrand Collection, one of the capital pictures of the master. On panel, 2 ft. 11 in. high, and 3 ft. 7 in. wide.

Paul Potter.—1. In a meadow crossed by a row of willows, are six cows, a bull and two sheep, before a farm-house. A little farther off, a cart with four persons, drawn by two horses. Marked with the artist's name, and 1652. On panel, 1 ft. 3½ in. high, 1 ft. 6 in. wide. The animals, as always in his pictures, are full of life, and at the same time, uncommonly finished in the smallest details; but the impasto is less solid, and the warm but dull tone of the distance in particular, makes an inharmonious, abrupt contrast with the cold verdigris colour of the willows. From the collection of Count Fries at Vienna, and purchased by his Lordship for 800 guineas. 2. Two Oxen butting each other in play; a cow lying down; a landscape with the sky partially clouded; the church steeple of Haarlem at a distance. Marked, 1653. Masterly modelled in his admirable im-

pasto, soft, and yet decided, and of striking effect. On panel, 11½ in. high, 1 ft. 1 in. wide.

A. Van de Velde. — 1. The Hay Harvest. Four men and two women are reposing after their labours, in a warm evening light. In front a loaded waggon, at the back a hay-stack. On canvas, 1 ft. high, 1 ft. 2½ in. wide. This picture, of the first rank, is equally attractive by the genuine rural feeling, the beautiful drawing, the full tone, the most delicate and exquisite finish. From the Talleyrand Collection. 2. Three cows, a flock of sheep, and two horses in a meadow, grown with trees. Marked, 1661; consequently, of the best time of the master, when his touch had completely attained the delicacy peculiar to him, without degenerating into the smoothness of many later pictures, over which it likewise has the advantage of greater warmth and clearness of tone. Panel upon canvas, 1 ft. 7 in. high, 1 ft. 3½ in. wide.

Nicholas Berghem. — 1. At the foot of the ruins of a stately edifice, a herdsman with cows, is by the side of a piece of water, and in the water itself, a woman employed in washing. The warm evening sun gilds all with its rays. In the glow and depth of the colouring, in elegance of treatment, one of the finest pictures of the master, which excites in the beholder the poetical feeling of a warm evening. On panel, 1 ft. 2¼ in. high, 1 ft. 4¼ in. wide. From the Dijonval Collection. Purchased for 350 guineas. 2. Lobster Catchers; four men are employed in the lobster-fishery on a sea-coast surrounded by lofty rocks.

The beams of the early sun give a warm tinge to the vapours rising from the waters against the rocks; the fore-ground, on the other hand, breathes the freshness of morning. The magical effect of light, the delicacy of execution, are not to be described. On panel, 1 ft. ¼ in. high, 1 ft. 3¾ in. wide. From the Nogaret, Solirene, Talleyrand Collections. Bought for 250 guineas. 3. 'Le Fagot.' In the fore-ground of a bare country, the remote distance of which is closed by blue mountains, more true to nature in the forms, than is usually seen in Berghem, a man is carrying a bundle of wood, which has given its name to this celebrated picture. At his side, a woman on horseback, driving cows. The time of day is a cool afternoon. Few pictures excite, like this, the yearning after distance, and are, at the same time, so attractive by the energy of the colouring, and the precision of the spirited touch. Here we see what this master could do. On panel, 1 ft. 3 in. high, 1 ft. 7½ in. wide. From the Blondel de Gagny, Marquis de Pange, and Talleyrand Collections. Bought for 600*l*.

KAREL DU JARDIN.—A Watermill in a hilly country; with a man drawing water from a fountain, seven swine and an ass. The truth to nature in the animals, the spirited execution in admirable impasto, the cheerful distance, render this picture very remarkable. On panel, 1 ft. 4½ in. high, 1 ft. 2½ in. wide. Purchased in 1825 for 10,000 francs from the Eynard Collection. 2. An Italian scene, with the artist drawing after nature; three cows in a piece of water, and a wag-

gon drawn by four horses in the distance. The bright, clear morning tone of the whole, the extreme delicacy of the finish, make this picture, marked, 1655, one of the most charming of this master. On copper, a circle, 8½ in. in diameter. From the Talleyrand Collection. Valued in 1817, at 300 guineas.

PHILIP WOUVERMANN.—1. "Le Ferme au Colombier." By this name a scene on the Rhine is known; along the rocky banks of which, baggage-waggons, and artillery, are escorted by artillery. In the fore-ground, near a house, are three horsemen, soldiers' wives, and two children bathing. A capital picture of his third, most esteemed period. To the harmonious, cool, clear, silver tone, there is added more force than usual, and a uniform, highly delicate execution throughout. On panel, 2 ft. 1 in. high, 2 ft. 9 in. wide. A the time of Descamps it was in the possession of D'Argenville, and last in the Talleyrand Collection. 2. A Man with a Packhorse, are relieved dark and forcibly against the bright silvery horizon. Very original in the composition, of unusual impasto, and, at the same time, very delicately finished. On panel, 9½ in. high, 1 ft. 6⅜ in. wide. From the Talleyrand Collection. 3. A Landscape, with an extensive distance, and with falling sunbeams. The most delicate miniature in oil, of the finest, clearest silver tone. The figures are very small.

A. CUYP.—1. In the fore-ground of a landscape with a river, two Huntsmen on horseback are conversing with countrypeople, near whom are a flock of sheep, a cow, and a loaded ass.

The effect of the vapours, warmly tinged by a sultry sun, is carried through with a tender aërial perspective; the execution in the most admirable impasto, very careful. This picture, about 4 ft. high, and nearly 6 ft. wide, is one of the capital works of the master. 2. A rocky Landscape with a piece of water; a road is animated by herdsmen riding on horses, on asses, or on foot, with their flocks. The composition itself has in it something more noble and more poetical than is usual with him; to this is added the most uncommon power and energy, with the most delicate gradation of the clear tones to the warm evening sky, so that the picture is one of the most beautiful that ever came from the hand of this master. On panel, 2 ft. 2 in. high, 2 ft. 11½ in. wide. From the Collection of Prince Talleyrand. 3. Two Boys and three Cows; warmly lighted by the evening sun, whose beams glide over a gently elevated distance and a piece of clear water; finished with remarkable delicacy. On panel, 1 ft. 7 in. high, 1 ft. 6½ in. wide. From the Laperrière Collection. 4. Portrait of a Man in a black velvet dress and a white collar. An oval, about 3 ft. high, 2 ft. 6 in. wide. In this department of the art, too, Cuyp proves himself an able master, for the conception is very animated, and in impasto and warmth of tone it is very near to Rembrandt, only the flesh is less transparent.

J. Wynants.—A Landscape, which in force and depth is near to Ruysdael; at the same time very carefully painted, and furnished by Adrian Van de Velde with numerous figures, in his usual

spirit. On canvas, 1 ft. 8½ in. high, 2 ft. 2½ in. wide. Purchased for 300 guineas.

J. Ruysdael.—Of the five pictures by this master one is remarkable, because the buildings of a village are the principal object, as is so often the case with Hobbema. A series of four other pictures, each of which is 10 in. high, and 1 ft. 1 in. wide, are indeed genuine and pleasing works of Ruysdael, but are not of the first class.

Hobbema.—A Village lying among trees, with a road winding between them, on which a man and a woman are walking. The warm lights from a single sunbeam, contrasted with the dark shade of the trees, afford much pleasure. On panel, 2 ft. high, 2 ft. 9 in. wide. Cost 400 guineas.

Jan Both.—On one side a rugged mountain chain advances far into the landscape, on the other is a prospect over a rich distance, traversed by a river; here and there travellers, herdsmen, and cattle, by Andreas Both. The warm, but not, as sometimes with him, exaggerated, evening light, the more solid impasto than usual, and the more careful execution, make this one of the most beautiful pictures of the master, in which only the great dark mass of the foreground has a rather unpleasant effect.

William van de Velde.—"La petite Flotte." Under this name a view of the Dutch coast, with a number of vessels of different descriptions, is justly celebrated, which are distributed on the glassy surface of the sea, with the most refined feeling for picturesque contrasts, and for delicate gradation. The spectator involuntarily partici-

pates in the feeling of serene repose which breathes in the picture. On canvas, 1 ft. 4½ in. high, 1 ft. 7½ in. wide. From the Talleyrand Collection.

L. BACKHUYSEN.—1. Among a number of vessels which are seen upon the coast, a yacht is especially distinguished. On the beach, in the fore-ground, five persons are standing. The sea is agitated by a fresh breeze. This picture is of the master's best period, and in his best manner, for it is rich in the composition, very clear and harmonious in the tone, and treated with extreme delicacy. On canvas, 1 ft. 10 in. high, 2 ft. 9 in. wide. From the Talleyrand Collection. 2. The slightly agitated sea is enlivened by six vessels; a coast in the distance. Of the tenderest silver tone, and the finest velvety softness of the touch. A cabinet picture of the first class. About 1 ft. 2 in. high, 1 ft. 8 in. wide.

J. VAN DER HEYDEN.—The view of a Market-place, said to be that of Henskirk, a place near Haarlem. The principal edifice is a church with a steeple of modern construction. This is one of the rare pictures of Van der Heyden, in which the miniature-like execution is combined with the most admirable keeping of the masses, and the greatest clearness of a bright afternoon light. It looks like nature itself reflected in a convex mirror. To enhance the value of this gem, Adrian Van de Velde has adorned it with more than twenty highly spirited figures. This picture formerly ornamented the Louvre, came back to Holland after the Restoration, and was sold to England for

600*l.* On panel, 1 ft. 7 in. high, 1 ft. 11 in. wide.

JAN VAN HUYSUM.—1. A rich Flower-piece with a landscape back-ground. Bright and delicate, but, like most of his later pictures, confused and unconnected in the arrangement. Marked, "$\frac{17}{1732}$." 2. The Companion. In this the fruits predominate. In the back-ground a vase with poppies. In truth, in the high finish of every object, and the sunny brightness of the light, one of the most beautiful pictures of the master. Marked "$\frac{17}{1733}$." Each about 3 ft. high, 2 ft. 3 in. wide.

Lastly, there is a picture of the German school, namely, a Head with Hand, by Holbein. The drawing very good; admirably executed in the yellowish-brown tone of his earlier period.

His Lordship has likewise many other fine pictures at his country-seat, the Grange, in Hampshire.

LETTER XIX.

Examination before the parliamentary Committee of Arts and Manufactures—Mechanics' Institution in Berlin—Importance of the Atteliers—Monumental Painting—Associations for the Encouragement of the Fine Arts—The principal Objects of public Taste in England—Dinner at Mr. Wilkie's—Pictures by him—Apsley House—Statue of Napoleon by Canova—Christ on the Mount of Olives, by Correggio—Other Pictures—Picture Gallery of the Marquis of Westminster—A fine Collection for the Flemish and Dutch Schools—The colossal Pictures by Rubens, from Loeches—Italian, Spanish, and English Schools.

London, July 30, 1835.

Soon after I despatched my last letter, I had a visit from Mr. Ewart, member of parliament for Liverpool, and president of a committee which has been appointed by the House of Commons to consider of the means by which the fine arts in England might be promoted, a taste for them be generally diffused, and how they might be advantageously applied to manufactures. Considering that it was very unlikely I should be able to say anything to those gentlemen upon that subject which they did not know before, my very limited, and to me very valuable time, and my want of proficiency in the English language, disposed me to decline this proposal. But as some particular friends expressed their opinion that this might appear discourteous, as I should

be allowed to make all my remarks in the German language, and as it occurred to me that I, as a foreigner, might view many things in a different light, and thus contribute my mite to the promotion of so important a matter, I resolved to accede to their wishes. I have accordingly attended one sitting, and there given some information respecting the means of successfully applying the fine arts to manufactures. The making people familiar with the finest models of antiquity, the middle ages, and the cinquecento, by collections of casts and good copies, initiation into the principles on which they were founded, in order to practise them in the same spirit, as each occasion might require, appeared to me to be the thing chiefly necessary. I was here able, to the great gratification of my patriotic feelings, to refer to the Mechanics' Institution at Berlin, and to the admirable work, with copper-plates of the best patterns, which, under the direction of such a man as Privy Counsellor Beuth, produces such ample fruits in our country. For the production of works of art, I would particularly direct attention to the mode of instruction in the atteliers of distinguished artists, by which an approximation to intimate personal intercourse has been produced, and latterly called into existence the fairest fruits of art in Germany. To establish an architectonic-monumental art, which hitherto is most of all wanting in England, the state must cause public buildings, such as the new Parliament Houses, to be adorned with fresco-paintings by the most eminent artists. The

state, or great corporations, should likewise intervene when valuable works of art have been produced, which, from their extent and subject, are not calculated for private persons, and purchase them for public buildings, or for museums of the national arts in London and the other large cities. Lastly, to enable persons of inferior property to obtain possession of works of art, institutions like the associations in Germany, for the encouragement of the arts, in which the works purchased for the very moderate annual subscription are divided by lot, might be very serviceable here. Exhibitions of eminent works of art should be made, not only in the great cities, but likewise, from time to time, in towns of the second and third rank; for a taste for the arts can be awakened only by ocular inspection.

Considering the various principal objects to which England has devoted its attention in the latter centuries, and which are so different from the cultivation of a sense for beauty and invention in the fine arts, it is in my opinion no easy task to excite a general, national consciousness of the importance of the fine arts, and to direct the very rich inventive powers of the nation to this point in a higher degree than heretofore. Those principal objects are, with respect to the whole, the maintenance and improvement of the constitution, and with respect to individuals the attainment of the highest perfection of everything useful and desirable in manufactures, commerce, and agriculture. Now, as England, by steadily pursuing these objects, has become one of the richest

and most powerful nations; as every person who makes a new combination or happy discovery tending to promote them, has the surest prospect of honour and wealth; it is very natural that the productive energies of the nation should have been, and be still, chiefly directed to such objects.

I continue to receive the greatest kindness from Wilkie. At a dinner at his house lately, I found myself surrounded by congenial elements. Besides Callcott and Eastlake, I there met with Mr. Etty the painter, who has the genuine spirit of an artist. After dinner, Miss Wilkie, the artist's sister, favoured us with some Scotch songs, which she sang with much taste in the simple manner adapted to them. Wilkie is unhappily now so overwhelmed with orders for portraits, that he has hardly a moment for his good-natured, humorous subjects. He showed me a picture of a school which he has begun, where the mischievous fry play sad tricks with the pedantic pedagogue; full of ingenious, merry conceits, stolen from Nature herself. I am sorry to say that it has already remained a long time in this unfinished state. When I saw the masterly engravings of his most celebrated works, the choicest impressions of which grace the walls of his apartment, I felt a great desire to see the originals. He told me that very few of them were in London, but promised to show me the most considerable of those that are in the capital. Accordingly, in a few days he called for me, and we drove to St. James's, where, in an apartment belonging to the queen, there are six pictures

which he painted for his great patron, King George IV. The oldest was painted in 1827 at Rome, and was his first production after he had been prevented by sickness from working for two whole years. The conception is very spirited, the colouring warm and harmonious, but the execution slight. A picture painted in the same year, at Genoa, is more important. A Princess Doria washes the feet of some female pilgrims. The noble gracefulness of one who has just received this benefit, the beautiful attitude of another who is putting on her shoes—something affecting in the whole scene—make this picture very pleasing. To this must be added the deep, full harmony of the colouring, of which this picture is the first example that I am acquainted with in Wilkie's career.

The next two pictures, likewise of the year 1827, but painted at Madrid, are proofs of the great impression which the picturesque side of the character, and the self-content of the Spaniards, the heroic defence against the French invasion under Napoleon, and the astonishing force and glow of the colouring of their old masters, made on Wilkie. One of them represents the Maid of Saragossa, who, during the siege of that city, when her lover had fallen at her side near the cannon which he served, fired it off herself. The conception is very expressive and dramatic, the colouring glowing, the impasto admirable. In the other is a Guerrilla receiving Absolution from a Priest before setting out on an expedition. A boy calls to mind those of Murillo; and the whole

is of great truth, force, and harmony. The Visit of King George IV. to Holyrood House, painted in London in 1829, is one of those great public transactions in which we are attracted rather by the skilful arrangement, the powerful effect, the careful execution, the many portraits, than by their intellectual interest. The principal Scotch peers, the Dukes of Hamilton and Argyle, in their national costume, the former presenting to the king the keys of Edinburgh, have a very stately appearance. The Return of the wounded Guerrilla, painted in London in 1830, is an echo of his impressions in Spain, true in the characters, powerful in the colouring; but the woman in the chiaro-scuro is not so carefully modelled.

From St. James's we drove to the celebrated engraver, Doo, who is now engaged in engraving the last capital work of Wilkie, the Sermon of the Scotch preacher, John Knox, before the House of Lords in 1559. In this picture, which for size and the richness of the composition is one of Wilkie's greatest works, I fancied that I actually saw before me those fanatical Puritans whom Walter Scott so admirably describes, and was again convinced of the congeniality between him and Wilkie. It is not only the deep feeling, the vessel of Divine wrath, which the preacher pours forth in full measure, the enthusiasm of the scholars, the resigned devotion of the women, the suppressed rage of the Catholic clergy, and of an opponent who lays his hand on his sword, that attracts us in this picture, but likewise the accuracy with which the whole transaction, even to the

details of the costume of that remote period, is placed before our eyes. The keeping, too, is admirable, and the effect, by the contrast of great masses of light and shade, striking. The engraving, which is already pretty far advanced, promises to be extremely fine. It seems to me, that no painter has hitherto had the good fortune to see his works engraved with so much delicacy and fidelity as Wilkie, for even Marcantonio does not so nearly approach Raphael and Vostermann and Bolsworth Rubens. This picture is the property of Sir Robert Peel. Lastly, we visited Apsley House, the palace of the Duke of Wellington, where there are several of Wilkie's works. To my joy I saw in the ante-room, on a pedestal of porphyry, a bronze copy of the monument erected at Breslau to Blucher, by Rauch. It seemed as if I unexpectedly met my excellent friend himself. There were here two busts of the Duke of Wellington, but neither of them seemed to me to give the sharpness, elevation, and, at the same time, the humour which mark his features. When we went out of the ante-room into the hall, I saw the great adversary of those two heroes, in Canova's well-known colossal statue. Never before was the change of the highest earthly greatness and splendour placed so immediately before my eyes. Whatever may be thought of Napoleon, and a German cannot well bear him any affection, he is one of those who appears in history as changing the face of the world, who, though in his original position but a cipher, found means to place himself, as the

greatest significant figure at the head of many millions of smaller figures and ciphers; and now this mighty one, who extended his giant arm, subduing the whole continent, stands here in his proudest image, as a god crowned with laurels, with Victory on his right hand, and the sceptre in his left, confined in a narrow hall, so that there is not even space enough properly to view the statue! Considered as a work of art, I found the forms too clumsy and heavy, the head too small in proportion, and not so like, as that of the statue by Chaudet, which, as a counterpart to that of Julius Cæsar, adorns our Museum at Berlin.

The capital work among the pictures by Wilkie in this palace relates to the final, hardly-earned victory over this Titan, when he, for the last time, had displayed his prodigious strength in all its terrors: The Chelsea Pensioners read the Gazette containing the description of the battle of Waterloo. The impression made on the aged veterans is expressed with great variety, spirit, and humour, in the rich composition; the execution is careful, but the effect is not so great as in his other works, because the general tone is very light, and in parts weak. It was painted in the year 1822, and is known to amateurs from the engraving by John Burnet. Here, too, are three portraits by Wilkie: King George IV., whole length, the size of life, in the magnificent Scotch national costume; a very stately figure; the colouring of astonishing force and effect. It was a present from that king to the duke. The present King, William IV.; likewise whole length, very animated and vigor-

ous; painted in 1833; and a bust of Lady Lyndhurst; a charming picture, in the full, deep tone of the Spanish school. In the room in which the portrait of George IV. hangs there are likewise, in whole-lengths, the size of life, as presents from the sovereigns, the portraits of the Emperor Alexander, and of the Kings of Prussia, France, and the Netherlands. But this splendidly decorated palace contains also, in a saloon hung with yellow damask and lighted from above, and in some apartments, a great number of pictures, of which I will mention the most remarkable.

CORREGGIO.—Christ on the Mount of Olives. On panel, 1 ft. 2 in. high, 1 ft. 4 in. wide. I do not believe that there is another instance of so much art within so narrow a space as in this picture, which is by far the most beautiful representation that I have ever seen of this often-treated subject. In the fore-ground, on the left hand, the figure of Christ kneeling, in a white undergarment and blue mantle, stands out, beaming with light, against the midnight gloom of the back-ground. Never till now have I seen the struggle of nature, sinking under extreme agony of soul, united with resignation to a higher Will, expressed with such depth, elevation, and poetry, as in the small compass of this countenance, in which you may fancy that you read the sublimely touching words, "O my Father! if it be possible let this cup pass from me! Nevertheless, not as I will, but as thou wilt." Correggio had the passage in St. Luke in his mind, "And being in an agony he prayed yet more earnestly." The descending

angel, who receives his light from Christ, is not represented, as is frequently done, contrary to my feelings (at all events, at variance with Scripture), with a cup in his hand. The expression of deep compassion, with the agony of the Redeemer, is combined, with marvellous skill, with that of the greatest veneration. It is not till the eye has satiated itself with the contemplation of this group that it distinguishes amidst the darkness the most delicate gradation of the tone of the sky in the middle-distance, with the three sleeping disciples; in the back-ground, Judas with his crew, and the faint indication of the morning twilight. Though all these parts have evidently darkened, they were undoubtedly kept very dark at the first, since this contrast with the shining group enhances the solitary gloom and mystery of the scene. The miniature-like, yet spirited execution, the depth, glow, and mellowness of the colour in the countenance of Christ, are not to be described. The style of form and feeling most resemble the St. Sebastian in the Dresden Gallery, which, according to my feelings, is of the most perfect period of Correggio. The picture must have been at one time much exposed to the sun, or other heat, for the colour has every where shrunk considerably. Otherwise, except in the left hand of Christ, in which the position of the fingers cannot be clearly seen, it is in an excellent state of preservation. According to Scannelli, Correggio gave this picture to an apothecary, in payment of a debt of four scudi. It was soon afterwards sold for 500 scudi. Vasari, who saw it at Reggio, describes it

in terms of the highest admiration, and calls it, "La piu bella cosa che sî posso verdere dî suo," that is of Correggio's. Subsequently it came into the possession of the kings of Spain. At the time of Mengs, who in his letter to Ponz, likewise speaks of it with the greatest admiration, it was in a cabinet of the Princess of the Asturias in the Royal Palace at Madrid. After the battle of Vitoria, it was found, with other valuable pictures, in the imperial of the captured carriage of Joseph Buonaparte. The Duke of Wellington restored it to the King of Spain, who however sent it back to him as a present. It was engraved by B. Curti in 1560.

There is here an ancient picture of the Anunciation, a very spirited composition of Michael Angelo, engraved by Beatrizet. It is carefully executed in a warm brownish tone, and strictly in the spirit of the great master.

A sweet picture, the Adoration of the Shepherds, here commonly called Perugino, is by Sogliani, and is designed quite in the manner of his master, Lorenzo di Credi, who is well known to have been a fellow pupil of Perugino's, in the atelier of Verrocchio.

The Miraculous Draught of Fishes, in which the figures in the middle distance are taken from Raphael's cartoon, and others added in the foreground, is a carefully executed picture, in a warm tone, by one of the best masters of Ferrara.

A picture by Spagnolet, after the engraving of Augustin Veruziano, called Il Stregozzo, of the same size, executed with great care and spirit,

and well coloured, is very interesting. The inscription "R.V., inventor, Joseph J. de Ribera pingit, 1641," proves that this fantastic composition, in which a witch, sitting in an enormous skeleton, is the principal figure, was even then ascribed to Raphael, for which Bartsch has lately declared, contrary to the testimony of Lomazzo, who affirms that the engraving was after a drawing by Michael Angelo.

VELASQUEZ.—1. The Water-seller (Aquador). A celebrated work of the early period of the master Truth of conception is already attained in a high degree, both in the old man, and in a lad, to whom he gives a draught of water; but the colouring, on the other hand, is still heavy and dark; in the shadows, black. We see from this picture how much Velasquez served Murillo as a model in such subjects. 2. The portrait of Pope Innocent X., shows the painter in all his perfection. He alone was able to paint with such spirit, such animation, such clearness in the light reddish tone. 3. A portrait, said to be of himself, likewise an admirable work.

CLAUDE LORRAINE.—A small sea-piece, has all the charms of this master, and is of his best period.

The picture of King Charles I. on horseback, here called Vandyck, is an old copy of that at Windsor.

From the trait of humour in the duke's countenance, I can account for his liking for the low comic pictures of Jan Steen, of which there are some very capital ones here. A physician feeling the pulse of an elegantly dressed girl in the

presence of her mother, is one of the delicate solidly painted works of the master, in which he approaches Metzu. A boy with a bow and arrows, and a picture of Venus and Adonis, indicate the true cause of the disorder. On panel, 1 ft. 6 in. high, 1 ft. 3½ in. wide. One of the cleverest pictures of Steen, however, is a family, which takes advantage in various ways of the napping of the mother, who appears to have taken a drop too much. One boy empties her pockets; two others eagerly assist him. The eldest daughter engages in an interesting conversation with her lover. A fiddler, who has been playing at table, is busy with the maid. A monkey, playing with the weights of a clock, indicates that the hours fly uncounted by the happy. Oyster-shells, and various ample remains, show that the table has not been poorly covered. Besides the spirit and truth in the delineation of the passions, this picture has the merit of careful execution, and good and clear colouring. Two other larger pictures contain, indeed, an extraordinary abundance of the most original traits to which wine, dancing, and love may lead a riotous company of the lower class, but are among the numerous pictures by Steen, to which a predominant brown tone gives a uniform and dark appearance.

TENIERS.—A Peasant's Wedding, in the small compass of six inches in height, and ten in breadth, contains about thirty persons, painted with the delicacy of a miniature, and at the same time a very spirited touch. It is marked 1655. It was

purchased at the auction at Lapeyrière's Collection, in 1817, for 5550 fr.

ADRIAN OSTADE.—A company of Boors, drinking, smoking, and playing at ninepins. From the Choiseul Gallery. A genuine, but not a first-rate picture. 1 ft. 3 in. high, 1 ft. ½ in. wide.

PHILIP WOUVERMANN.—1. The Return from the Chase. The rich composition, the landscape back-ground, the delicate, harmonious, silvery tone of the whole, make this one of his choicest pictures. 2. One of those more ordinary halts of cavalry before a sutler's booth.

JAN VAN DER HEYDEN.—A view of Veght, near Maassen. Striking effect of light and shade, and admirable keeping, are here combined with the greatest care. A boat on a canal, with figures, is by Adrian Van der Velde. The sight of this picture makes you fancy yourself in Holland. On canvas, 1 ft. 9 in. high, 2 ft. 3 in. wide.

Of the English school there is a masterpiece by E. Landseer. A Highlander, surrounded by the fruit of his day's sport, in the midst of his family. The spectator feels like one of the party, with such truth and individuality is all carefully and ably executed in a rich warm tone.

In one room my attention was attracted by very excellent copies of the celebrated works of Raphael which are in Spain, namely, the Spasimo di Sicilia, the Madonna with the Fish, the Pearl, and the Visitation, which the Duke caused to be copied of the size of the originals, while they were at Paris. An old excellent copy of the

Madonna della Sedia, is ascribed to Giulio Romano.

At length I am able to write to you about the celebrated Grosvenor Gallery, which has been chiefly collected by the present owner, the Marquis of Westminster. By its extent, the value of the pictures, and the manner in which they are hung, it makes a truly princely appearance. A letter from His Royal Highness the Duke of Cambridge to the Marquis procured me access, which is otherwise very difficult to be obtained this year. The works of the great painters of the Dutch and Flemish schools of the seventeenth century form the chief portion of the Gallery. In works of Rembrandt, in particular, it is perhaps the first in England after the private collection of the king. But it is not without capital works of the Italian, Spanish, and French schools. The Claude Lorraines, in particular, are important. Lastly, it contains several valuable, nay, in part, celebrated pictures of the English school.

I begin my report with the pictures which enjoy the highest reputation,—four colossal works of Rubens :—1. Gathering the Manna; a composition of seven figures; Moses returns thanks for the boon received. On canvas, 16 ft. high, 13 ft. 7 in. wide. 2. A Procession of the four Latin Fathers of the Church, St. Gregory, St. Ambrose, St. Augustine, and St. Jerome; St. Thomas, St. Norbert, and St. Clair, who carries the Host. The latter is the portrait of Donna Clara Eugenia Isabella, daughter of Philip II., Governess of the Netherlands, whose patroness St. Clair was. On

canvas, 14 ft. high, 14 ft. 6 in. wide. 3. The four Evangelists, likewise in a procession. On canvas, 14 ft. high, 14 ft. 6 in. wide. 4. Abraham receiving bread and wine from Melchizedeck. A very dramatic composition of nineteen figures. On canvas, 14 ft. high, 19 ft. wide. These pictures belong to a series of nine, which, till the year 1808, were in the Carmelite convent at Loeches, about eighteen miles from Madrid, which was founded by the Duke d'Olivarez, to whom they were presented by his sovereign, King Philip IV. In the year 1808 these four were sold by the French to M. de Bourke, at that time Danish Minister at the Court of Madrid, who brought them to England, and sold them to the present noble owner for 10,000*l.* sterling. Two others, the Triumph of the Christian Religion, and Elijah in the wilderness fed by the Angel, are in the Gallery of the Louvre. Another, the Triumph of Charity, was in 1830 in the possession of Mr. Joshua Taylor. The other two, the Triumph of the Catholic Church, and the Victory of Christianity over Paganism, seem to have remained at Loeches. The nine original sketches by Rubens himself, formerly in the new Palace at Madrid, are now, for the most part, dispersed in England. All these pictures are characterised as tapestries; for at the upper ends are angels, engaged in hanging them up to a cornice between pillars. In these compositions Rubens had an ample field for his taste for allegorical compositions and the representation of scenes of pomp and solemn processions. In my opinion, however, it seems

improbable that he himself had touched these great pictures. Though in his colossal figures he is often enough very deficient in regard to form, yet these are clumsy, awkward, and heavy beyond any thing that can be with certainty ascribed to him; the treatment is too spiritless, rude, and mechanical; the colouring too uniformly brick-red, and too opaque for him. He even seems to have assigned this work to some of his inferior pupils, for the better ones, Jordaens, Diepenbeke, Van Thulders, came in many respects nearer to him.

These, as well as almost all the other large pictures, hang in a magnificent apartment, built on purpose. As the light enters only by a lantern, and the apartment is very lofty, a very faint and subdued light reaches the lower part, so that the pictures which hang there, and are most of them dark, appear much to their disadvantage.

There are likewise the following pictures by Rubens in this Gallery :—

The Wise Men's Offering. A beautiful composition of thirteen figures, the size of life, which Rubens painted for the church of the White Sisters at Louvain, in the short time, it is reported, of eight days. He worked here, as he did at times, for 100 florins daily. In the colouring it is uncommonly weak for him. On canvas, 10 ft. 9 in. high, 8 ft. 1 in. wide.

Pausias the painter, and his mistress Glycera, the beautiful flower-girl, who passed among the ancients for the inventress of garlands. She holds a wreath of flowers; he her portrait, a work of his,

much celebrated in antiquity. There is a great abundance of flowers in a vase and a basket.* The head of Glycera is very delicate and beautiful; but the general tone rather cold reddish for Rubens. On canvas, 7 ft. high, 6 ft. 2 in. wide. This picture is here erroneously called the portraits of Rubens and his first wife.

Ixion embracing in a cloud the false Juno. Juno herself, with the peacock, turns her back on the group, before which a winged female figure, characterised by a fox's skin, as Deceit, holds a piece of drapery. In the back-ground is Jupiter on Olympus, to whom Cupid carries news of the affair. Very carefully executed, and in the clear colouring both delicate and temperate. The difference between the phantom and Juno herself is not, however, strongly enough marked. On panel; 5 ft. 7 in. high, 8 ft. 1 in. wide.

Sarah sending away Hagar. The subject is treated as a scene of familiar life. Sarah, standing before the door, enjoys her triumph, and follows the ejected Hagar with threats and reproaches. The execution in the solid impasto is very careful and masterly, the colouring glowing. On canvas, 2 ft. 4 in. high, 3 ft. 4 in. wide. From the fine collection of Wellbore Agar Ellis.

A hilly Landscape, with an extensive distance; country-people getting in harvest, and a cart with two horses. Rubens' poetical feeling for the beauties of nature is here combined with asto-

* Mr. Young, in his description of this Gallery says the flowers were painted by Velvet Breughel, who was much patronised by Rubens.—H. L.

nishing force of colouring, and the most extraordinary care in the execution. A real gem. On panel, 1 ft. 6 in. high, 1 ft. 8 in. wide.

VANDYCK.—The Virgin looks with heartfelt joy upon the Child in her lap, who is worshipped by St. Catherine kneeling, and with her hands crossed. This picture alone is sufficient to prove how absurd the assertion is, that Vandyck had no talent for historical painting. The elevation and tenderness of sentiment, the beautiful and felt execution throughout, which in the lights nearly approaches a light Rembrandt, indicate that he painted this picture after his return from Italy, during his residence in the Netherlands. Engraved by Blooteling. On canvas, 3 ft. 8 in. high, 3 ft. wide. From the Collection of W. Agar Ellis.

FRANS SNYDERS.—A Bear and a Lion-hunt, very large pictures. The rage of the two lions is admirably expressed; but the Bear-hunt is far less spirited and harmonious than that in the Museum at Berlin.

JAN FYL.—Dogs, and a Bird of Prey, with dead game. A carefully painted picture of this able master, in a very warm tone.*

REMBRANDT.—The Visitation. Elizabeth embraces Mary at the bottom of the house-steps,

* In Young's Catalogue of the Grosvenor Gallery, there are etchings of two pictures by Jan Fyl; one of a bird of prey pouncing on waterfowl, the other dead game, with dogs. As there are no dogs in the former, nor birds of prey in the latter, the Author seems to have confounded the two together. They are about 3 ft. 2 in. high, and 3 ft. 4 in. wide.—H. L.

which the aged Zachariah is descending, supported by a youth. Behind the Virgin, seen in profile, with a turban on her head, is a negress, who takes off her cloak. Farther back, a servant holds the ass on which Mary has performed the journey. A faithful dog who has accompanied her, a peacock, and a hen with her chickens, complete the simple representation, which is entirely a scene of the artist's own time, and every-day life. And yet, the expression in the heads is so refined, and so noble, so truly Biblical, that the attention is not distracted by all those little accompaniments. At the same time, this picture, painted when the artist was thirty-four years of age, (it is marked, 1640) is so masterly in the composition, in the delicate handling, the light and shade, the glow of the chiaro-scuro, that it is nearly on an equality with 'The Woman taken in Adultery,' in the National Gallery. It was formerly in the collection of the King of Sardinia, was brought to England in 1812, and purchased by the present owner. On panel, 1 ft. 9 in. high, 1 ft. 6 in. wide.

2 and 3. Portrait of a young man with light hair, with a falcon on his fist. Marked, 1643. The portrait of his wife, in a rich dress and ornaments, with a fan in her hand. Knee-pieces. On panel, each 3 ft. 8 in. high, 3 ft. 2 in. wide. Two portraits of the first rank, taken in full light, and therefore kept in the brightest, clearest, golden tone; at the same time, executed with the utmost care, and the most attractive, genuine truth to nature, in a delicately fused impasto.

4 and 5. Portraits of N. Berghem and his wife. Her's marked, 1644. His, in a broad-brimmed hat, is very animated, but rather heavy, and grey in the shadows; that of his wife, in the brightest light, extremely clear and careful; the hands in particular, the most finished that Rembrandt ever painted. On panel. Each, 2 ft. 8 in. high, 2 ft. 2 in. wide. A Landscape with Figures, in the manner of Teniers; in a glowing evening light, and powerful impasto, about 3 ft. high, and 4 ft. 6 in. wide. Though this picture is ascribed to Rembrandt, it is probably only an excellent picture of his school.

De Koningh.—A Landscape, which, like many pictures of J. Ruysdael, represents an extensive plain, in the warm tone of Rembrandt, with great mastery.

Hobbema.—1. A richly wooded village, through which a road passes, illuminated by falling sunbeams. A horseman, a man on foot, and six dogs, on the road, are the figures that chiefly attract the eye. Marked with the artist's name, and the year 1665. 2. A road which leads through a common, along which, are some farm-houses, beautifully embosomed in trees. In the distance, a corn-field. Like the preceding, richly adorned with figures by the hand of Lingelbach. Marked, 'Meindert Hobbema.' These pictures, kept in a cool, pleasing tone, are among the finest works of the master, for the delicacy of the gradation, the freedom and lightness of the spirited pencil.

On canvas, 2 ft. 10 in. high, 3 ft. 11 in. high. From the collection of W. Agar Ellis.

JAN BOTH.—A Pilgrim conversing with a Shepherd, in a richly wooded mountainous landscape, strongly illumined by the morning sun; in a river, six boys bathing. The impasto is remarkably good, and the execution careful. On canvas, 3 ft. 6½ in. high, 4 ft. 3¹ in. wide.

N. BERGHEM.—A rich rocky Landscape; on a meadow in the fore-ground, two women and a man are dancing to the tambourine. Though the execution is very careful for the size, it is both in tone and feeling one of the cold pictures of the master. On canvas, 4 ft. 8 in. high, 7 ft. wide. From the collection of W. Agar Ellis.

ALBERT CUYP.—1. A River, in which several vessels lie near the walls of a town, in a warm evening light. This picture, by the full harmony, the clearness of the light, the picturesque feeling of arrangement on a smaller scale, is as great a masterpiece, as the two large pictures at Lord Francis Egerton's, and Sir Abraham Hume's. On canvas, 1 ft. 6 in. high, 2 ft. 2 in. wide.

2. A River, on the banks of which is a group of five cows, and near it, a boat with five persons. Moonlight. The appearance of night,—the contrast of bright lights and dark shadows is extremely masterly, in this picture, which is treated in a broad and sketchy manner. 1 ft. 7 in. high, 2 ft. 4 in. wide. I did not see two other small pictures by Cuyp, one of which, with four sheep and a goat, is said to be very fine.

JAN VAN GOYEN.—A View of Nimeguen: in this capital picture, the artist, who is so unequal, comes very near to Cuyp, only in clearness he is rather inferior.

PAUL POTTER.—Five Cows, a Bull, and five Sheep, are dispersed in front of a farm-house, near which, there is a row of willow trees. The girl, who is milking one of the cows, converses with the herdsman. On the other side of the willows, a gentleman and lady, the owners of the farm, are walking in a meadow, over which, a considerable number of cows are spread. A warm afternoon sun illumines every object. Marked with the artist's name, and the year 1647. On panel, 1 ft. $3\frac{5}{8}$ in. high. 1 ft. $7\frac{3}{4}$ in. wide. This picture, which was painted for M. Van Slingelandt, at Dort, is one of Potter's capital works, the composition, which very much resembles one of the pictures at Lord Ashburton's, is equally rich and picturesque. The forms unite decision with softness,—the treatment an excellent impasto with careful finishing, the colouring the greatest clearness, with the warmth of nature. The whole is a most cheerful, pleasing representation of rural life. The great value of this picture has long since been recognised, for, at the sale of the Slingelandt Collection, in the year 1785, it was sold for 8010 florins. Since then, it has risen considerably in value, for at the sale of the Tolozan Collection, it was sold for 27050 franks. In the year 1806, at a sale in London, it was bought in at £1552. Subsequently, the present owner purchased it, at a rather lower price.

ADRIAN VAN DE VELDE.—Near the buildings of a farm, are cows, swine, sheep, poultry, a man and two women, one of whom is milking. This picture, executed in the soft and delicately fused manner of the master, the idyllic charm of which is enhanced by a warm, but soft afternoon light; is dated 1658, and must therefore have been painted in his nineteenth year. On canvas, 1 ft. 7 in. high, 1 ft. 11 in. wide. Engraved in the Choiseul Gallery, and last in the collection of W. Agar Ellis.

PHILIP WOUVERMANN.—A Horse Fair. In the centre of the rich and highly delicate picture, a group is remarked of five horses and several horse-dealers. It is kept, indeed, in the much prized cool tone; but is rather dark and weak in the main effect. On canvas, 1 ft. 11 in. high, 2 ft. 2 in. wide.

Of the Dutch painters, whom I have called the delicate finishers, there are only two pictures to be mentioned.

GERARD DOUW.—A Child is drawn away from its mother's breast by a rattle which a rather elder sister holds out to it. The handsome apartment is provided with all kinds of rich furniture. In a back room, two persons are engaged in conversation. On panel, 1 ft. 7 in. high, 1 ft. 3 in. wide. With respect to the execution of all the parts, of a curtain, a table-cover, this is a work of Douw's of the first rank; but in colouring it is one of the cold productions of his later period. So long ago as 1793, the sum of 33,500 francs was paid for it.

A. Van der Werff.—A Repose in Egypt. The Child is asleep. Marked with the artist's name and the date 1706. This, which, for the beauty of the chiaro-scuro and the delicacy of the execution, is a most choice picture, was painted by the artist for his greatest patron, the elector palatine, and presented by him to Cardinal Ottoboni, from whose family it was purchased by the late owner, W. Agar Ellis, Esq. On panel, 1 ft. 9½ in. high, 1 ft. 5½ in. wide.

David Teniers.—1. A Landscape. Teniers and his Wife talking to their Gardener. On the other side of a piece of water, in which there are some swine and a boat, is the artist's country-house. Touched with spirit in a delicate brownish, very clear tone. Marked with the monogram and 1649. On canvas, 4 ft. high, 8 ft. 3 in. wide. 2. A Farmer's Family saying Grace. The subject more pleasing than usual, the execution in a warm golden tone, admirable.

Jan Van Huysum.—Fruits and Flowers. Of extreme delicacy in the execution, but, like many later pictures of this master, confused in the disposition, spotted and cold in the colouring. The light back-ground is formed by bushes. On panel, 2 ft. 7 in. high, 1 ft. 11½ in. wide.

I now proceed to the pictures of the Italian school. Under the name of Raphael, there is here a copy of the composition in which St. John, looking at the spectator, points to the infant Christ asleep, from whom the Virgin raises the veil. Though the heads are very pleasing and the painting very careful, yet its smoothness, the

dull, and in the landscape pale, tone, indicate a later origin. The greatest sensation has lately been created by the copy at Brocca's, in Milan, engraved under Longhi's direction, which Mr. Von Rumohr has shown to be likewise not genuine. It is of a circular form, whereas this is square. There is a third copy in the Gallery at Munich, and a fourth was in the possession of Lucian Buonaparte.

Two small pictures in black and white, representing St. Peter and St. Paul, are ascribed to Polidoro da Caravaggio. The noble design is indeed of the school of Raphael; but judging by all that I have seen of Polidoro's, the execution appears to me to be too finished and elegant.

Two other small pictures are called by the name of Giulio Romano—St. Luke painting the Virgin, and Mary and Joseph worshipping the sleeping Child. Both, especially the first, are valuable, well-executed pictures of the school of Raphael, in which some of his thoughts have been made use of; but I do not recognise in them Giulio's genius and style of execution.

Two pictures under the name of Titian, the Woman taken in Adultery, and a large landscape, hung too high to pass a decided judgment on them. Yet the first appears to be by a second-rate Venetian artist of that time, and the glow of the colouring puts one in mind of Schiavone. The second, a noble composition, judging by the heavy and dark general tone, may be of a later time: perhaps that of Gaspar Poussin.

By Parmegiano, there is here the spirited ori-

ginal sketch for the large picture in the National Gallery.

Of the school of the Carracci I notice the following pictures:—

Lodovico Carracci.—A Holy Family; figures the size of life. Has a depth and warmth of colouring very unusual for him.

Domenichino.—A large landscape, with the Meeting of David and Abigail. Very poetical in the leading lines, the impasto very extraordinary, the colouring and effect of light very forcible.

Guido Reni.—A remarkably carefully and warmly-coloured copy of the Fortune, of which there are so many repetitions.

Of other Italian masters, the principal are:—

Ribera.—Diogenes. Executed with peculiar severity and care, in a clear, warm, yellowish tone.

Pietro da Cortona.—Hagar in the Desert. With more feeling than usual, and in a very harmonious tone.

Andrea Sacchi.—St. Bruno. The white garment is no less excellent than the drapery in the celebrated Vision of St. Romualdus at Rome, but the head still more vacant and disagreeable.

Salvator Rosa.—There are two of his great historical pictures here. Democritus, in the deepest solitude, surrounded with skeletons, statues, and other objects of nature and art, indulges in his philosophical meditations. But a moderate light cheers in some degree the general gloom. This picture is very characteristic of the inclination of this master to the imaginatively grand, which makes him such a favourite in England.

The Companion. Diogenes throwing away the dish, on seeing the boy drink out of the hollow of his hand, shows Rosa on his cynical, humourous side. He must have set a particular value on these pictures, since he has etched them.

The three Marys at the Sepulchre, by the same artist, is a piece made for effect, in which very dark shadows contrast with yellow lights. In one of the Marys there is a feeling for leading lines: the action of the Angel is too dramatic.

Claude Lorraine.—A Morning and an Evening Landscape; the first marked 1651. Both with great depth and fulness of colour, represent those times of the day with his usual skill. They are between his middle manner, in which the impasto was stronger, and the local tone in some respects more lively, and his later manner, in which he aimed more at general keeping and harmony. Two smaller pictures, one of which is dated 1661, are duller in the green, cooler in the general tone, more loose and free in the treatment. The tone in the evening landscape is peculiarly fine. Two of the largest pictures that Claude ever painted are perhaps of a rather later date. In one he has introduced Christ's Sermon on the Mount, in the other the Adoration of the Golden Calf. The harmony, the tender, vapoury gradation is wonderfully fine; but the precision of the forms, the clearness of the colours in his earlier pictures is wanting, and there is too great a disproportion between the figures and the landscape. A picture, with two shepherds dancing, in a soft evening light, is of the same period;

only with all the harmonious delicacy of the gradation, the forms are still more indefinite and confused, the tone still less clear.

GASPAR POUSSIN.—1. A Landscape, which combines with the finest leading lines, a tender warm light, and an extraordinary liveliness and clearness of colour. 2. A View of Tivoli; very carefully executed, and with remarkable freshness of tone.

Of the French school I mention two pictures by NICOLAS POUSSIN. The Virgin and Child, with angels, is distinguished by unusual brightness and clearness of colour; but a large Landscape is, for the elevated and melancholy feeling and truth to nature, and for depth and warmth of tone, one of the finest things of his that I ever saw. The figure Calisto metamorphosed into a bear, and placed by Jupiter among the constellations, is very remarkable.

Of the Spanish school there is the celebrated great Landscape by MURILLO, formerly in the palace of St. Jago at Madrid, with Laban looking among Jacob's effects for his idols, but to no purpose, because Rebecca is sitting on them. The rich composition, which is treated as a scene of familiar life, has uncommon clearness and freshness of colouring. In the harmonious landscape Murillo proves himself an able master.

By VELASQUEZ there is an excellent copy, very powerful and clear in the colouring, of the portrait of King Philip IV. when a boy, on an Andalusian horse, which is frequently seen in England, with some variations.

I come, lastly, to the pictures of the English school.

Hogarth.—1. The Distressed Poet. The landlady stands at the door of the wretched garret, which is the abode of the poet and his family, and shows him the long score. In his embarrassment he scratches behind his ear. His wife is busy mending his hat; a sick person in bed adds to the distress of the family, to complete which, the landlady's dog steals the last *morceau de resistance*, a ham. The treatment is spirited; the harmony of the broken but full colours, and a moderate chiaro-scuro, very happy. 2. The portrait of a boy holding a plan of the town of Bergen-op-Zoom, is well conceived, and, for him, careful in the execution, and particularly lively in the colouring.

Sir Joshua Reynolds.—The celebrated actress, Mrs. Siddons, as the Tragic Muse, whole length, the size of life. If we overlook the modern conception, the modern costume, this picture has really great excellences. The expression of the countenance is refined and noble, the colouring is delicate, clear, and at the same time warm; the dress and the back-ground approach in effect to Rembrandt. The picture was painted in 1785, and proves that the artist, then sixty-two years of age, still possessed all his powers in unimpaired vigour.

Gainsborough.—Some of his best works are here. 1. The Blue Boy. This picture owed its origin to a dispute between Gainsborough and other artists. Gainsborough's object was practi-

cally to disprove the opinion of Sir Joshua, who thought that the predominance of blue in a picture was incompatible with good colouring; and in spite of the blue dress, he has in fact succeeded in producing a harmonious and pleasing effect. And in truth there are in the cool scale of colours, in which blue acts the chief part, very tender and pleasing harmonies, which, however, Sir Joshua, with his way of seeing, could not much approve. On the whole, too, he may be so far right, that painters would certainly do well to avoid as much as possible the use of pure unbroken blue in large masses. The Blue Boy is, besides, very distinguished for spirit, and careful solid painting.—2. The Cottage Door. A peasant's family assembled in rural solitude before their poor dwelling, surrounded with large trees. The warm effect of the light, the execution, more careful than is usual with him, enhances the attraction of the picture. 3. A family of fishermen on the coast of the agitated sea. In clearness, warmth of tone, impasto, and keeping, the best picture of his that I have seen.

Wilson.—We have here an opportunity of becoming acquainted with Wilson, both in his ideal and natural style. Of the first kind, is a very poetical scene, agitated by a storm, in which the witches appear to Macbeth. The figures are the most indifferent part. Of the second class is a landscape with a calm clear river, attractive by the warmth of the light and careful execution.

West. — 1. The Death of General Wolfe. Here West is in his proper element; and I pre-

fer this picture to every thing of his from the Bible and Mythology that I have yet seen. We feel that his whole soul was in his subject. The whole scene is brought with truth and animation before the eye, the heads are individual and full of feeling, the effect admirable. Only the colouring, though far more lively than usual with him, is rather dull, and the tone of the back-ground in particular heavy. 2. The Battle of La Hogue has, though not in an equal degree, similar merits, and is clearer and warmer in the tone.—3. King William III. passing the Boyne is as confused in the composition as dark and dull in the colouring. These pictures are known all over the world by the admirable engravings.*

George Stubbs.—I was very glad to see here a picture by this master, with whose merits I had been made acquainted by copper-plates, and his work on the Anatomy of the Horse. It represents horses at the foot of enormous oaks in an extensive flat country. Independently of the great truth, and perfect understanding of the horses, it is treated with ability, and the tone of the air is very good.

It was with uncommon pleasure that I saw here a work of the highly-gifted Bonington, one of the leaders of the fashion, in recent times, for pictu-

* It is a not uninteresting proof of the estimation in which capital English engravings have been held on the Continent, that the translator knew a gentleman at Hamburgh, about thirty years ago, who had paid 34*l.* sterling for a fine proof of the Death of General Wolfe, and meeting subsequently with another still finer, he paid 46*l.* for it.—H. L.

resque conception, and striking effects of light and shade. On a flat sea-shore are two fish-women, a boy, three ducks, and some fish. The sun shining from behind clouds illûmines the whole with its glowing rays. Effect, colouring, drawing, impasto, are equally excellent.

LETTER XX.

Meeting of the Society of English Architects — Causes of the Foundation of this Society—Speech of Mr. John Britton—Dinner with him at Richmond — Collections of Henry Thomas Hope, Esq.—Antique Sculptures—Greek Vases — Pictures—Italian School — Numerous, and for the most part very choice Pictures of the Flemish and Dutch Schools — Works of the Academy of Arts—Cartoon of Lionardo da Vinci—Sculpture of Michael Angelo.

London, August 9.

THOUGH Parliament is still sitting, the town is evidently growing more empty, and handsome travelling carriages are daily seen standing in the streets. The evening parties, too, are becoming more rare. I was lately present at a sitting of the Society of English Architects, which has been founded only this summer, to which I had received an invitation from Mr. William L. Donaldson, the secretary of the society; an architect equally distinguished by his scientific knowledge and his obliging disposition. It is a well known peculiarity of England, compared with other countries in Europe, that most of those things which there originate only with the government, and come under its controul, are here undertaken by private persons, and left to their unrestricted management. To the principles, that, for the individual,

his own interest is the best guide; and, for the public in general, free competition necessarily has the best consequences, England is chiefly indebted for its most celebrated and grandest works, its most useful institutions, as well as the extraordinary advance which it has made before other nations. For not only has an immense mass of powers been freely developed, each in the manner best suited to itself, but experience has taught the means of bringing their action into such a happy relation to each other, that on all sides, supporting, completing, and acting on each other, they reciprocally, so entirely use up even what is apparently worthless, that nothing is wholly lost.

A protracted residence in this country, however, produces a conviction that there are cases in which this maxim of the government, not to interfere directly, proves to be disadvantageous. Among these may be mentioned the institutions for education in science and art. Thus, for instance, the Royal Academy of Arts is, in fact, only a private association of artists, who have nothing from the State but apartments, the titles of president, professor, &c., and permission to make an annual exhibition. Under such circumstances, especially in a country like England, where everybody's time is so valuable, no great expenditure of time or labour can reasonably be expected from the members. The necessary consequence is, that the Academy, as the highest institution for giving instruction in architecture, sculpture, and painting, must very inadequately accomplish that important object.

In the most favourable cases, the five professors who have to give instructions in anatomy, perspective architecture, sculpture, and painting, deliver six lectures in the course of a whole year. But it has happened that only three or four have been delivered, and even in case of the death of a professor, that a whole year has passed without a lecture; nay, in respect to architecture, it happened that from 1824 to 1830, that is, for six entire years, no lectures were delivered. But if such an institution is really to produce any effectual good, a thorough course of instruction, returning in regular and uninterrupted succession, is indispensable. This want, which has not hitherto been compensated in England, either by restoring the ancient relations between masters and scholars, or by the opening of ateliers, partly accounts for the Dilletante-like irregular character of so many productions of all the three arts. The want of a common centre for communications on the most important concerns of architecture has therefore induced the most eminent English architects to found this Society; the object of it will extend chiefly to the formation and maintenance of pure taste, communication of new discoveries respecting modes of construction, and materials throughout Europe, as well as original experiments on both. A collection of original monuments, models, drawings, and copper-plate works of the most important and finest works of all ages and nations, a library embracing the scientific and technical part, will in time afford the most ample means for improvement in archi-

tecture. Conformably to the laudable custom prevalent in England, of supporting useful objects, many persons immediately made considerable presents in money and books. It were much to be wished that the Government would encourage such useful exertions, by the grant of apartments, and the appointment of able masters, for the education of young artists.

Mr. John Britton, who is well known to all persons of education in Europe, by his numerous works on monumental architecture in England, had caused a number of drawings of monuments, especially characteristic of the history of architecture in England, to be hung up in the rooms, upon which he delivered an interesting lecture, which was the more important to me, as I shall soon set out on my tour through England, and see many of those celebrated buildings. This very obliging gentleman, to whom I had letters of introduction from Dr. Spiker, invited me yesterday to dinner at Richmond. I made this little excursion, favoured with the finest weather, in the company of Mr. John Murray, jun. I found the view by which Richmond has attained so much celebrity, really magnificent and unique. From a pretty considerable eminence, there is a prospect over a most rich and luxuriant country, covered far and near with the finest trees, through which the Thames winds like a thread of silver. This river, which a few miles lower down bears on its bosom the mercantile fleets of the world, has here acquired an unassuming and rural appearance.

The eye drinks with rapture this ocean of the most luxuriant verdure, in which, as far as the eye can reach, one majestic tree behind another lifts its head in exuberant vigour. This prospect, which is so truly characteristic of English scenery, seemed to me to be at the same time symbolic of the nation, in which the mass of healthy vital energies is incessantly springing forth in the utmost luxuriance. The charm of the view was extremely enhanced by an effect of light, which Claude has so often used as a chief means of producing his magic effects. The sun declining opposite to us, which gilded the outlines of the trees, and penetrated only the more airy parts of them with its beams, left the great masses in shade, and thereby produced in the several portions of the landscape the most striking contrasts, the most delicate uniform gradations of the aërial tints. From my seat at table I was able to enjoy the delicious prospect, through all its variations, till the evening twilight set in; and I the rather indulged in it, as I was frequently unable to follow the animated conversation of the company. Among the number which, as I like on such occasions, was between that of the Graces and Muses, was Mr. Braham the singer, who has for many years been considered as the best English tenorist, and, for his age, still possesses extraordinary powers. He is said to have acquired by singing a fortune of 100,000*l*.

I find ever fresh causes for astonishment at the abundance of works of art in this country; thus I have lately become acquainted with a real museum

in the house of Henry Thomas Hope, Esq. Here you are alternately surrounded by ancient and modern marble statues, Greek vases, Italian and Dutch pictures. I very much regretted that the predecessor of the present owner, who was so distinguished for his acquirements, his enthusiasm for the arts, and who collected the greater portion of this museum, was long since dead. The antiques are, for the most part, unfortunately much disfigured by indifferent restorations, and there is much that was originally of little value. The most remarkable are a Minerva, 7 ft. high, a Hygeia, both found in 1797 at the mouth of the Tiber; an Antinous, and an Apollo with Hyacinthus. Yet the Minerva appears to me not entirely to deserve the reputation which it enjoys. The vases consist of the second collection made by Sir William Hamilton at Naples; and among them are several very choice specimens. However, our ideas of monuments of this description have been very much enlarged by the immense number of the most different kinds which have since been found.

The pictures of the Italian school, which, with some historical paintings of the Flemish school, are hung in a spacious gallery lighted from above, gave me on the whole little satisfaction. The principal are—

The Temptation of Christ, from the Orleans Gallery, ascribed to Titian, seems to me in no respect to deserve that name. The drawing is rude, the characters have something coarse in them, and the colouring is exaggerated.

Two allegorical pictures, by Paul Veronese, from the same Gallery, are fine and remarkable works of that master. One of them represents himself turning away from Vice to Glory; the other Strength, in the figure of Hercules led by Wisdom. In both, especially in the first, the cool scale of colours, blue and white predominate, and the tones of the flesh, too, are kept in the silvery tone, in which Veronese is quite alone among all the Venetian painters. The figures are the size of life.

Guido Reni.—The triumph of Heavenly over Earthly Love. The boy Cupid, with bandaged eyes, is bound to a tree, while Cupid, the youth, burns his arrows. The composition appears to me better than the execution, in which I miss the delicacy of touch peculiar to Guido. From the Orleans Gallery.

Salvator Rosa.—The Sea with high rocks, over which thunder clouds are spread, has given him an opportunity to show his taste for the grand and ideal in nature. The tone of the colouring, which is otherwise powerful, is rather dull.

A Claude Lorraine, as it is called, is an old very pretty copy of the fine picture in the Dresden Gallery, which has in the middle distance a small waterfall, and in the fore-ground the Flight to Egypt.

Rubens.—The Shipwreck of Eneas on the Strophades, from the Third Book of the Æneid. A ship is driven by the raging sea against a rock, on the lofty summit of which is a lighthouse. While two seamen are still in the sinking ship,

others are climbing up the coast, and others are kindling a fire. A glowing morning red illumines the dark stormy clouds and the raging element. Highly poetical in the design, and executed in the most masterly manner in a deep full tone. On canvas, pasted upon panel, 2 ft. high, 3 ft. 3 in. wide. A large picture by Rubens, representing the Death of Adonis, of which I had high expectations, was unfortunately no where to be seen.

VANDYCK.—The Virgin and Child is a good, but not important picture of the master. Two other pictures ascribed to Vandyck, appear to be rather doubtful.

In this Gallery there is also a statue of Jason, by Thorwalsden, the work which was the origin of his great reputation. The heroic nature, calmly and securely reposing on itself, is admirably expressed in it, but the execution of the details appears to me not to equal the grandeur of the conception.

In a small apartment, moderately lighted from above, the celebrated collection of Dutch and Flemish cabinet pictures is crowded together, the greater part of which was originally painted by the artist for the great family of Hope, formerly resident in Amsterdam, or purchased by them long ago. As it is so very rare to find such pictures still in the first hand, and which may therefore be presumed to be in the most perfect state of preservation, I was extremely desirous to see them, and was therefore not a little startled when I found many of the following masterpieces more or less injured, and deprived of the fine harmony,

which is one of their greatest charms. This collection is distinguished from all others of the kind in England by containing, besides pictures of those masters who are here in fashion, a considerable number of others, partly of great merit, so that an opportunity is afforded of acquiring a very correct knowledge of that school.

Rembrandt.—1. Christ asleep on board the ship, is awakened by the Disciples, who are terrified by the storm. A ray of light falling upon the ship makes a striking contrast with the dark, yet clear colour of the raging sea and of the heavily clouded sky. From the date, 1633, it appears that Rembrandt painted this picture when he was twenty-seven years of age. On canvas, 5 ft. 3 in. high, 4 ft. 2½ in. wide. Formerly in the celebrated Braamcamp Collection at Amsterdam. 2. One of the rare family portraits of this master in whole length figures. A young woman dressed in black silk, is sitting in an arm-chair, by which a man is standing, in a brown coat and black silk waistcoat; both wear white collars; the room forms the back-ground. Extremely delicate and true to nature, and executed *con amore*, in a bright, clear golden tone. 3. A plain traversed by a river, with buildings on both its banks; in the foreground two trees; the clouded sky, and every object in a warm light. The execution of this excellent little picture is more careful than most of his landscapes. On panel, 1 ft. 4 in. high, 1 ft. 9 in. wide; of an oval shape.

Bartholomew van der Helst.—By this painter, who, next to Rembrandt, is the greatest

portrait painter of the Dutch school, there is here a picture in the taste of Cuyp, representing a company of eight persons in a landscape. The broad light, the great animation of the heads, the clearness and warmth of the colouring, the excellent impasto, show it to be of Vander Helst's middle and best period. About 3 ft. high, 4 ft. 8 in. wide.

Terburg.—A fine-looking officer sitting at his ease at the fire-side, drinks a glass of champagne; next him a young trumpeter is performing on his instrument, to which a soldier seems to be listening. At the side of the first there is a dog. In composition, in the spirit of the military character, depth and fulness of tone, and masterly breadth of treatment, it is one of the very best works of the master. On panel, 2 ft. 1 in. high, 1 ft. 7 in. wide. 2. An officer writing at a table, covered with a rich carpet, next him a trumpeter waiting; at his feet a dog. A repetition, very nearly resembling that at Dresden of this composition, which is frequently met with. It is distinguished by uncommonly high finishing and animation of the heads. The good-natured countenance of the trumpeter, and likewise the dog, are particularly excellent. On canvas, 1 ft. 10 in. high, 1 ft. 5 in. wide. 3. A Lady in a crimson jacket, trimmed with ermine, accompanies her voice with the lute, to which the music-master beats time with his hand. The lady is of remarkable beauty for Terburg; every thing in the most refined taste, and most delicately finished; and in that bright, soft harmony, in

which no other master equals him. On canvas, 2 ft. 2 in. high, 1 ft. 9 in. wide. I saw another, likewise, very fine duplicate of this, at Mr. Peacock's, a dealer in pictures, who possesses, besides, other excellent paintings, one of which I must make mention in the sequel.

GABRIEL METZU.—A Lady in a crimson boddice, trimmed with ermine, is writing a letter, which her father or husband, who appears to be angry, standing behind her chair, dictates. One of those pictures of Metzu, in which the warm colours, the red and brown predominate; of glowing harmony, deep chiaro-scuro, and delicate finishing. It is mentioned by Descamps. On panel, 1 ft. 4 in. high, 1 ft. 6 in. wide. 2. A Gentleman elegantly dressed in black, engaged writing a letter, in a room the wall of which is adorned with a cattle-piece; a broad bright light enters through a large window. 3. The Companion. A lady in a morning dress, sitting at the window, is engaged in reading the letter; a waiting-maid raises the curtain before a sea-piece which hangs upon the wall; the bright morning light illumines the room. Both on panel, 1 ft. 9½ in. high, 1 ft. 4½ in. wide. In these pictures of Metzu's later period, the cool harmony prevails. The light spirited execution, the uncommon keeping and clearness, in the great brightness, render them extremely pleasing. 4. A Lady, in a blue boddice and white silk dress, holds a miniature; a page pours water into a silver basin. The light treatment here degenerates into poverty of the heads, and the chief merit consists in the keep-

ing. On canvas, 1 ft. 8 in. high, 1 ft. 4½ in. wide.

GERARD DOUW.—A merry young Girl standing at a window, the sill of which is adorned with a relief, is in conversation with a boy, who appears eagerly to desire a hare which she holds in one hand. This picture is not only of the first class for the delicate execution of all the objects, a dead hare, turnips, &c., but the subject is more feeling and dramatic than usual. On panel, 1 ft. 8 in. high, 1 ft. 3 in. wide. 2. A night-piece. A man teazes with a burning match a stout woman who has fallen asleep upon her chair. Another lights his pipe at a candle, while a woman with a light comes in at the door. On the ground is a burning lantern. Besides the humorous scene and the greatest, but by no means over-laboured execution, we have here the highest delicacy and truth in the representation of candle-light, in which no master, in my opinion, equals Douw. A real gem. On panel, 1 ft. high, 10 in. wide; semicircular at the top.

FRANS MIERIS.—A Gentleman in a brown cap with blue feathers, and an olive-green silk coat; before him stands a goblet with wine, and shrimps; a violin lies on the window-sill; a young woman, with her back turned, is making out the reckoning. Marked, 1660. This picture, painted when he was only twenty-six years of age, is one of his greatest master-pieces. With the depth and glow of an Ostade, it combines the most solid impasto; and the masterly modelling of the execution is carried so far, that even under the

microscope all must have the appearance of reality. On panel, 10¾ in. high, 8 in. wide. Another very delicately executed picture, a Gentleman, a Lady, and a Negro Boy, which is here ascribed to Frans Mieris, appears to me to be too spiritless and licked for him.

CASPAR NETSCHER.—A Lady, dressed in white satin, is feeding a parrot, and a Gentleman a monkey, that is sitting on the sill of the window. Marked, 1664. The heads have the cheerful simplicity, the colouring, the warmth, and harmony that distinguish the earlier works of Netscher, besides the most delicate finishing. On copper, 1 ft. 2 in. high, 11¼ in. wide.

G. SCHALKEN.—A Smoker by candle-light. A carefully executed picture; the impasto particularly good.

EGLON VAN DER NEER.—A Gentleman and Lady at table, waited on by a page; another lady and gentleman advancing; with accessories. A picture of this rare master, very distinguished by its size, delicate finishing, and the harmony of the pleasing warm tone. On canvas, 2 ft. 9½ in. high, 2 ft. 3½ in. wide.

DOMINICUS VAN TOL.—A Schoolmaster with his scholars, is in the characters, impasto, and warmth of colouring, one of the finest pictures of this often happy imitator of Gerard Douw. An old Man counting money, and a cock at the window (here called Slingelandt, though marked D. v. Tol.), are likewise very estimable works by him.

WILLIAM VAN MIERIS.—There are no fewer than seven pictures by this usually so spiritless

and unpleasant master; among which two girls, a young man giving a bunch of grapes to a woman, and David and Bathsheba (marked, 1708), are the most worthy of attention.

This last subject is treated likewise in a picture by NICHOLAS VERKOLIE, painted in 1716. The careful execution cannot atone for the want of meaning, the cold and motley colouring.

Two Girls at a window, by PHILIP VANDYCK, suffer, it is true, by a coldness of tone, but are pleasing in the heads, and delicate in the treatment.

JAN STEEN.—1. The Glutton. The expression of boundless thoughtlessness and total absorption in transitory sensual pleasure was perhaps never represented in such a masterly manner as in this jolly fellow, who, with his whole face laughing, looks with the most wanton complacency at a pretty girl, who presents a glass of wine to him, while an old woman is opening oysters for him. In the fore-ground is a dog, and in a back room two gentlemen playing backgammon. The picture of Fortune over the mantel-piece, with the inscription "Soo gerwonnen, so verteerd" ("Lightly come, lightly go"), is like similar allusions in Hogarth's pictures. Marked with the artist's name and 1661. The careful execution is at the same time as spirited and free as the conception, the colouring glowing and powerful, the light and shade equal in clearness and depth to D. Hooge. On canvas, 2 ft. 7 in. high, 3 ft. 5 in. wide. 2. The Companion. A Christening. In the fore-ground, near the infant in the cradle, is a young girl, to whom an

old gossip is telling something, a young man, and two other children; the rest of the company regaling at a table in the back-ground. Full of humour, and in other respects not inferior to the former. On canvas, 2 ft. 9½ in. high, 3 ft. 3½ in. wide. Both these masterpieces have unhappily been much injured by cleaning. 3. A large company amusing themselves with dancing, and regaling, in the court-yard, and under the vine-arbour of a village alehouse. Rich in humorous fancies, and full of life; carefully executed, and clear in the colouring. Marked 1663. On canvas, 3 ft. high, 4 ft. wide.

Pieter De Hooge.—Two Gentlemen and two Ladies assembled round a table at the window; one of the gentlemen pouring out a glass of wine for one of the ladies. In the fore-ground an old chair, and a dog asleep; in the back-ground a view into another room. This picture, before it was spoiled by cleaning, must have had all the excellences of the master, the brightest sunshine, the most cheerful harmony and clearness. My heart bled at this sight! On canvas, 2 ft. 3 in. high, 1 ft. 11 in. wide.

Teniers.—1. Four Soldiers smoking; six other persons in another room. 2. The Companion. Playing Backgammon; two others looking on. In an adjoining room two more groups. Each marked 1647. On copper, 1 ft. 3½ in. high, 1 ft. 8 in. wide. These pictures, of the best time of Teniers, have all the charm of that cool, harmonious union of colours, that light and spirited touch, in which he has no equal.

Adrian Van Ostade.—1. A Bagpiper amuses with his performance a large company of country-people assembled before a village alehouse. Marked 1657. A delicately-finished and warmly-coloured little picture. On panel, about 10 in. high, 1 ft. wide. 2. An old Countrywoman, leaning at her ease on the hatch of the doorway, which is overshadowed by a mantling vine, is engaged in pleasant conversation with an old fellow, who offers her a piece of gingerbread. The heads are uncommonly vulgar, the tone clear and warm, the impasto solid. On canvas, about 10 in. high, 8 in. wide. 3. A Peasant's Family in a court-yard. The sun shining over the wall and through an open door gives a wonderful charm to this pleasing picture, in which the chiaro-scuro is treated with the greatest delicacy. Marked 1673. On panel, 1 ft. 6 in. high, 1 ft. 3 in. wide.

Before I proceed to the cattle-painters, I mention some pictures by masters who produced pictures with great elegance and perfection of execution, but without feeling of their own, according to academic rules.

Gerard Lairesse.—The Death of Cleopatra. As theatrical as (before it was defaced by cleaning) it was admirable, for the delicately fused execution.

Adrian Van der Werff.—1. A penitent Magdalene, a different composition from the well-known one, the size of life, in the Gallery at Munich. Most highly finished, with the appearance of ivory. On panel, 1 ft. 7½ in. high, 1 ft. 3 in. wide. 2. The incredulity of St. Thomas.

Very delicately fused, and rather warmer in the tone than most of his performances. On panel, 1 ft. 10 in. high, 1 ft. 6¼ in. wide. 3. Lot and his Daughters. The same composition as that in the Museum at Berlin.

PAUL POTTER.—1. A young Bull is standing near a black Cow, which is lying down. In the middle distance two sheep and a cow near some trees. A sunbeam falling from a clouded sky, lights the animals and meadow. Admirable impasto, and great truth in the animals; but the colouring in the fore-ground is rather heavy and dull. On panel, 1 ft. 6¾ in. high, 1 ft. 2¾ in. wide. 2. The Companion. A Man with a grey horse, is in a barn, near him a woman with a child, and another man helping a lad to mount a brown horse. In the fore-ground four horses and a dog. The back-ground is a meadow with cows. In the impasto, the warmth and force of the colouring, Potter appears in this picture in all his excellence. Nothing can be more striking in effect than this grey horse, lighted by the sunbeam. Marked with his name, and 1647. On panel, 1 ft. 5¾ in. high, 1 ft. 3 in. wide. 3. Five Cows on a bare hill; in the distance a village. A sunbeam, breaking through the clouds, lights the fore-ground. A true and faithful picture of the country. Remarkably clear and bright in the colouring. The animals very carefully painted; but the composition is so far not happy, as one of the cows lying down is cut across in an unpleasant manner. Marked with his name, and 1647. On panel, 1 ft. 2 in. high, 1 ft. 1½ in. wide.

ADRIAN VAN DE VELDE.—1. Four Cows and a Sheep standing in a piece of clear water; others lying down; a countrywoman on horseback talking with a herdsman. The high bank is covered with trees. Of the early period of the master, in which warmth and great clearness of tone are united with the most felt execution. Marked 165... On canvas, 1 ft. 10½ in. high, 2 ft. wide. 2. In a Meadow, which adjoins an inclosed space with lofty trees, cows, and horses, with their keepers, one of whom is asleep, are spread in the evening light. A cow is being milked. The true rural feeling which this picture excites in the beholder, the picturesque composition, the fine drawing, the impression of extent, produced by the most delicate gradation, the clear, warm colouring, make this one of the finest works of this great master. Unfortunately it is injured in some places. Marked 1660. On canvas, 2 ft. 3 in. high, 2 ft. 7 in. wide.

BERGHEM.—A Waterfall between high rocks, on which stands the Temple of the Sibyl. Among the figures in the fore-ground, a woman, a cow, and some sheep, are the most striking. The execution is particularly careful and elegant, but it is too complex in the composition, and cold and heavy in the tone. On canvas, 3 ft. 5½ in. high, 3 ft. 1 in. wide.

KAREL DU JARDIN.—A Hunting Party on Horseback, assembled before a stately house situated in a park. The fresh morning light, which illumines every object, is admirably expressed. The rich composition, the fine drawing,

and the extremely delicate execution, render this one of the most pleasing pictures of the master. Marked with the name, and the year 1664, which has been rendered nearly illegible by cleaning. On canvas, 1 ft. 9½ in. high, by 2 ft. 1 in. wide. 2. In a bare mountainous landscape, a brown cow is lying down; near her a white one grazing, and a horse. A sunbeam, which lights the animals, admirably painted, in a warm tone, and excellent impasto, forms a striking contrast with the grey tone of the landscape. On panel, 1 ft. 4 in. high, 1 ft. 4 in. wide.

PHILIP WOUVERMANN.—1. In a Landscape traversed by a river, a Hunting Party halts before a public house, and before another is a number of country people amusing themselves with carousing, dancing, and music. Far more attractive than most of Wouvermann's pictures, by the rich composition, the happy dramatic actions, and besides this, most delicately finished, in the warm golden tone of his second manner. 2. A Company of Hawkers on horseback halting before a public house. The figures are very happily relieved against the extensive distance of the landscape. Likewise in the golden tone, and delicately executed. On panel, about 1 ft. 3 in. high, and 1 ft. 6 in. wide.

JAN LINGELBACH.—A great number of people assembled before the Antonine Column at Rome, whose attention is chiefly attracted by a Capuchin preaching, and by a Mountebank. One of the richest and most carefully painted pictures of the master, the light very clear, but the tone rather cold.

A. Cuyp.—Five Cows in a meadow, by the side of a very clear piece of water. Four of them are lying down. A boy passes the time in looking for fleas. Two boats are in the river, which is bounded by a level distance. Of the best time of the master. Warm and brilliant in the colouring. The cows very happily relieved from each other by their colour. 1 ft. 8 in. high, 2½ ft. wide.

J. Ruysdael.—A stream rushes between two hills, overgrown with pines. In the fore-ground, a bridge across it, over which a woman on a grey horse, a drover and some cattle by Adrian Van de Velde, are passing. In the centre of the picture an old withered branch of a tree. In composition and execution admirable; the colouring, in places, rather brown. On canvas, 3 ft. high, 4 ft. 8 in. wide.

Hobbema.—Some farm-houses, closely surrounded by fir-trees. Some people on a road, which passes near the houses. The picture is rather dark and brown, but the impasto is excellent. On panel, 1 ft. 9 in. high, 2 ft. 3 in. wide.

Jan Both.—In the fore-ground a stream rushes between two richly-wooded hills, before which stand two large trees. A road, with numerous figures, leads to the remote distances bounded by mountains. The composition has more truth than is often the case. The execution is very delicate; the colouring in all the parts clear; the expression of the sultry heat of noon masterly. 2 ft. 7½ in. high, 3 ft. 4½ in. wide.

BARTHOLOMEW BREENBERG.—A large rocky landscape, with numerous figures. The execution remarkably careful, with a warm, clear tone of colouring.

HERMAN SACHTLEVEN.—A small Landscape, extremely clear in the tone, and very careful in the execution.

JAN GRIFFIER.—A very rich picture by this imitator of Sachtleven's manner of painting river valleys; but how insipid in the tone, compared with his model!

PETER GHEYSELS.—A rich, most carefully executed Landscape, with many figures. In the style of Velvet Breughel. Marked with the name and 1682. A proof how late antiquated manners have sometimes been preserved.

WILLIAM VAN DE VELDE.—1. A much agitated Sea. Among the vessels, which are at various distances, a boat with a red sail, and a frigate, are the most striking. 2. The companion. A Sea in an equal state of agitation. In a fishing-boat they are loosing the main-sail. On canvas, 1 ft. 2 in. high, 1 ft. 4 in. wide. These pictures have all the charms of the clear silvery tone, the delicate spirited touch of the early works of Van de Velde. The first, however, surpasses the second in harmonious effect, and is a little picture of the first rank.

L. BACKHUYSEN.—1. On the coast of a slightly agitated sea, a boat is taking in a cargo. Amongst the other vessels, a large man-of-war under sail is very conspicuous. A very delicate touch is here combined with great clearness, and a warmth of

tone not usual with him. On canvas, 3 ft. 10 in. high, 5 ft. 6 in. wide. 2. The companion. A view of the mouth of the river Bril, with a great number of vessels, among which, a man-of-war, and a yacht, salute each other. Of similar quality with the preceding, only colder in the tone. 3. A View of the Y, with Amsterdam in the back-ground. Amongst the numerous vessels, some have a great number of men on board. Not so well executed as the preceding, and rather wearisome. On canvas, 4 ft. 4 in. high, 6 ft. 4 in. wide.

The collection is uncommonly rich in works of the Dutch painters of architecture.

Dirk Van Delen.—The Interior of a Church; a fine picture, and, for him, particularly powerful and brilliant in the colouring.

Jan Van der Heyden.—1. View of a Street in a Dutch Town; the eye is chiefly attracted by a large brick house, and a church. The value of this picture, which is very carefully executed, and, at the same time, powerful and clear in the tone, is enhanced by the spirited figures of Adrian Van de Velde. It is unfortunately damaged in some places. 1 ft. 9 in. high, 1 ft. 11 in. wide. 2. View of a Village, with a church on an eminence, with many figures by Adrian Van de Velde. 1 ft. $1\frac{1}{2}$ in. high, 1 ft. $4\frac{1}{2}$ in. wide. 3. The companion represents a similar view, with figures by the same hand. Both are of the first quality, and of remarkable force and depth of colouring.

By Berkheyden, who has often happily imitated the preceding masters, there are here four

very fine pieces of architecture, among which, the Town-hall at Amsterdam is the most remarkable.

VAN DER ULFFT.—Roman Ruins; a very clear, warm, and well painted picture of this master, who was fond of representing such subjects, though he had never been in Italy.

There are also some masterpieces by painters of dead and living animals.

GYSSELS.—A peacock, a swan, a heron, some smaller dead birds, thistles and butterflies; most exquisitely and delicately finished, and at the same time, with great depth, force and fulness of colouring.

JAN WEENIX.—1. A hare, a swan, a dog, and a parrot; of the greatest force of colour, and most careful execution. The insignificant landscape occupies, however, too much space. 2 and 3. Of these two companions, the one with a dead stag, and a partridge, has similar excellences.

MELCHIOR HONDEKOETER.—Two swans, two peacocks, and some ducks, all alive; in truth, force and finishing, a capital work of this Raphael of painters of birds. The darkening of the shadows, and the ground, however, injures the harmony.

Lastly, there are some choice fruit and flower pieces.

JAN VAN HUYSUM.—1. A Rich Bouquet of roses, tulips, auriculas, and other flowers, in an elegant vase, standing on a marble slab, on which there is also a nest with three eggs. As usual, executed with inconceivable minuteness, and composed with

more taste than ordinary, with that sunny brightness and freshness for which he is so justly admired. On panel, 2 ft. 7 in. high, 2 ft. wide. 2. The companion. Grapes, melons, peaches, pomegranates and plums, with here and there a flower. Marked, 1730. Of similar merit with the preceding, and like that on the bright ground which is so highly prized. It is unfortunately damaged. There are likewise three landscapes by this master, which have a disagreeable effect, from their want of truth to nature, tameness, and laboured minuteness of execution.

JAN VAN OS, the elder.—A Flower piece, and a Fruit piece, of great excellence, in which he has successfully aimed at the brightness, clearness and force of Van Huysum.

Of the modern Dutch school, there is a picture by OMMEGANCK, representing cows in a meadow, which notwithstanding the careful execution and good drawing, has a coldness and insipidity of tone, which makes it far inferior to the ancient pictures.

The Royal Academy, in its rooms at Somerset House, possesses some important works of art, of which I will mention a few.

The celebrated Cartoon which Lionardo da Vinci executed by commission from the Servites in Florence, to paint after it a picture for the High Altar of their church, which, however, never was done. The Virgin holds the Child upon her lap, who turns towards St. John; St. Anna sitting by her, looks at the Virgin full of blissful feeling, and points with one finger upwards to indicate

the heavenly origin of the infant Christ. In this composition, there is an extraordinary feeling for the beauty of the leading lines, and the heads, which are in the well-known favourite style of Lionardo, have here an originality, elevation, delicacy and animation, of which the innumerable monotonous imitations of his school give no idea. In the treatment, Lionardo's peculiar endeavour at rounding is apparent; accordingly, in the deepest parts of the shadows, black chalk is used in all its strength, and the lights heightened with white. Of the raised hand of Anna, there is little more than an outline, all the rest, however, is highly finished, and justifies the universal admiration which, according to Vasari's account, this cartoon excited at Florence. For a work so old and so liable to be injured, it may be said to be in tolerably good preservation.

A cartoon of the celebrated Leda of Michael Angelo is erroneously ascribed to himself. The understanding of the forms is not profound enough for him, the single parts not well enough rounded, and the whole execution too slight. This drawing, which was formerly in the house of Vecchietti at Florence, is, notwithstanding, an old copy of great merit. The head of Leda, in particular, is very noble and spirited.

The decisive stamp of genius, and of the hand of Michael Angelo, is on the other hand manifest in a marble circle, in which the Virgin with the Child on her lap, and St. John, are represented in relief approaching nearly to the round. Except the infant Christ, and the head of the Virgin,

all is more or less a sketch (Sbozzo). The whole, as Vasari observes, is designed in the spirit of Donatello; but in those finished parts there is, at the same time, a great simplicity of feeling, which is combined in the head of the Virgin, with uncommon loveliness, and in the lively child, with that flow, that softness of forms, which makes the early sculptures of Michael Angelo so attractive. His nephew Lionardo presented it to the Archduke Cosmo I. of Florence; Cosmo II. returned it to the younger Michael Angelo, that he might place it in a gallery which he had built. During the Revolution, it came into the hands of the painter Vicar, and reached its present destination through Sir George Beaumont, who likewise so nobly enriched the National Gallery.

There is by Marco Oggione, a scholar of Lionardo da Vinci, a copy of his celebrated Last Supper, the size of the original, which is very interesting, as the latter unfortunately is almost as good as lost. The heads, indeed, are very unequal! Christ and St. John are the finest, and most in the spirit of the master, others, on the contrary, are rather tame. The happy combination of the very lively and powerful colours was very interesting to me. During the Revolution, it came from the Refectory of the celebrated Carthusian Convent at Pavia into the hands of a Frenchman; and after the Restoration, was long offered for sale in England, till the Academy purchased it for 600*l.*

Copies of Raphael's seven cartoons by Sir James Thornhill, the most considerable painter in England, in the first half of the eighteenth

century, prove, that even in copying such sublime works of art, mere industry is not sufficient. These tame, mechanical, monotonous copies have a dead, mask-like appearance.

A Sleeping Woman, with a huntsman looking at her, by Sir Joshua Reynolds, is in the colouring one of his most brilliant and glowing pictures; but it has this charm too much at the expense of truth.

LETTER XXI.

Zoological Gardens—The Private Collection of the King of England, formed by George IV.—The Rich Selection of Capital Works of the greatest Masters of the Dutch and Flemish Schools.

London, August 14, 1835.

On Sunday last I killed one of the principal lions in London, inasmuch as I visited the Zoological Gardens in the Regent's Park, for you must know, that every curiosity is here called a lion, and a person who sees many in a short time is called a lion-killer. But the Zoological Gardens are especially entitled to that name, because they contain a menagerie founded and maintained by a society of private individuals, which is very agreeably distinguished from others, by the animals being distributed over a large garden, and many of them so much at their ease, in free, inclosed spaces, that they may be observed as if in a state of nature. I find continually fresh matter of astonishment at the magnificence of such private institutions. There are three elephants, and a large basin has been dug for them to bathe in; the great heat induced the largest to indulge in this refreshment, and it was a remarkable sight to observe with what caution the heavy mass

went in, rolled about with evident pleasure, and sometimes went so completely below the surface, that only the end of the trunk was seen above water. As the amusements, which are to be had in England on Sundays, are, as is well known, very limited, a visit to this menagerie, especially during the season, is a favourite recreation. On this occasion, too, there was a great deal of company, among whom I met with Mr. Rogers, who, to my great surprise, told me that on the other side of the Thames, there is a similar private establishment, which is even superior to this in beasts of prey. He introduced me to his sister, Miss Rogers, who likewise possesses a valuable collection of pictures and Greek vases.

At length I have concluded my view of the private collection of His late Majesty King George IV. This Prince had a great predilection for pictures of the Dutch and Flemish schools; and, as very few possess the means of gratifying such a taste in so high a degree as a King of England, he succeeded in forming a choice collection of the rarest and most excellent pictures of this kind in Europe. The collection of Dutch pictures, formerly belonging to Sir Thomas Baring, constitute a principal part of it. To these are added a number of pictures of the highest class from the most celebrated cabinets, which were purchased, chiefly through the intervention of Lord Farnborough, for truly princely prices. This valuable collection is at present in a house in Pall Mall, arranged in five rooms, but in such a manner, that only a few of

the pictures can be seen in a perfectly satisfactory manner. The pictures by Rubens and Vandyck are intended for Windsor, where I have already mentioned them; all the others are to go to Buckingham House, the new Royal Palace in London. I will now endeavour to give you an idea of some of the pictures.

REMBRANDT. — 1. A Ship-builder, busy in making a drawing of a ship, is interrupted by his wife, who has just come into the room with a letter. Both are dressed in black with white collars. Marked, 1633. A knee-piece, with figures the size of life. This picture, painted in his twenty-seventh year, is justly one of the most celebrated of this master. The momentaneousness of the simple action, the truth to nature of the heads, the wonderful clearness of the full bright sunlight, the careful, full execution, render it extremely attractive. Compared with the picture of the Anatomical Lecture of the year 1632, now one of the chief ornaments of the Museum at the Hague, the tone of the flesh, though still light, is, however, nearer to the greater warmth of his later works. On canvas, 3 ft. 10 in. high, 8 ft. 6 in. wide. In the year 1810, this picture was sold for 16,500 florins, in the auction of the collection of Smeth Van Alpen.

2. At the entrance of the Sepulchre, in which the two Angels are perceived, Mary Magdalene worships Christ, who appears in a white garment, with a straw-hat on his head, and a spade in his hand, in the figure of a gardener. This composition has, in a high degree, that strange

originality which is peculiar to Rembrandt. The dawn of morning has given him an opportunity to let a deep full chiaro-scuro predominate. Very carefully executed, and marked with his name, and the year 1638. This fine picture, which was purchased in the year 1736, by the Elector of Hesse Cassel, of Madame de Reuver, was taken in 1806 to Malmaison, and brought to England in 1816. On panel, 2 ft. ½ in. high, 1 ft. 8 in. wide.

3. His own Portrait, at the age of about thirty-six. This picture is very advantageously distinguished from most of Rembrandt's portraits of himself, by a subdued light golden tone, and delicate careful modelling.

4. The Wife of the Burgomaster Pancras, in a yellow silk dress, and rich ornaments, looking at herself in the glass, fastens an ear-ring. Her husband, standing by in a hat and feathers, holds a string of pearls. Whole length figures the size of life. The composition is not interesting, but the clear golden tone, the drawing, which is particularly delicate for him, and great animation, deserve to be admired. Marked with his name. On canvas, 5 ft. 1 in. high, 6 ft. 5 in. wide.

5. The portrait of a fair, middle-aged Woman, almost a front view. She stands at a window, in a rich dress. In a delicate full golden tone, fused with wonderful softness. Marked, 1641. On canvas, 3 ft. 5½ in. high, 2 ft. 8½ in. wide. This picture was bought formerly by Lord Charles Townshend for 1000 guineas.

6. The Wise Men's Offering; a rich and very

peculiar composition. One of the wise men, with two of his attendants, is kneeling before the ugly infant in swaddling-clothes, in the Virgin's lap. The expression of reverence and devotion in the heads of these three figures, though the countenances are very ordinary, is very true and natural. The whole group shines in the fullest and the most glowing golden tone, and the impasto is in some places so strong that it approaches to relief. The effect is increased by the two other wise men and their attendants, as well as St. Joseph, being kept in deep chiaro-scuro. The treatment, notwithstanding its breadth, is careful. Marked with the name and the date, 1657. This capital picture was bought in for 70,000 francs, in the year 1815. On panel, about 4 ft. high, 3 ft. 5 in. wide.

7. The portrait of a Rabbi, in a deep reddish, golden tone, but more indistinct and less energetic than usual. On canvas, 3 ft. 2½ in. high, 2 ft. 6 in. wide.

Nicholas Maes.—A Girl with her finger to her lip steals softly down a dark staircase. She seems to intend to listen to, or to surprise, three persons who are seen in another room, with a lantern. A cat is sitting on a chair. It is not possible to describe the naïve and marked expression of the girl. Besides, this picture, the best that I know of this master, is very nearly equal to Rembrandt in force, and the warmth of the chiaro-scuro, being only a little inferior in transparency of tone and spirit in the touch. Marked, N. Maes. A. 1665.

Gerard Douw.—1. A pretty Girl standing at

a bow-window is busy scouring a pan. This pleasing little picture, of admirable impasto, and full warm harmony, has been engraved by Wills, under the name of *La Ménagère*. On panel, 8½ in. high, 5 in. wide. 2. A girl chopping onions in a tub; a boy by her; highly finished in the most tender yet warm tone, with a striking effect of light and shade. Marked 1646, and mentioned by Descamps. On panel, 8 in. high, 6½ in. wide. 3. A Grocer's Wife, who is weighing out raisins to a young girl at a window. On the window-sill are gingerbread, sugar, and other articles. Other figures in the back-ground. On the outside of the window a relief with children. The heads are pleasing and natural; the tone, with exquisite finishing, very warm, and in this respect preferable to the picture of the same subject in the Louvre. From the Choiseul Collection. On panel, 1 ft. 6 in. high, 1 ft. 1 in. wide.

G. Terburg.—1. A slender fair girl in a white satin dress, standing, reads to her mother, who is seated, and dressed in a blue jacket trimmed with ermine, a letter, to answer which the latter seems to have already mended her pen. A page approaches the daughter with a gold dish and ewer. In the fore-ground a spaniel on a chair covered with velvet. One fancies that one sees a scene from some novel in the higher class of society. With the usual ingenuousness of feeling, and the elegance which appears in every part, this picture combines a delicacy of drawing, a depth of chiaroscuro, a warmth of tone, a solidity of impasto, a freedom of treatment, with all the carefulness in

the execution which are very rarely found in Terburg. It is, besides, in a wonderful state of preservation. On canvas, 2 ft. 7½ in. high, 2 ft. 2½ in. wide.

2. A Girl sitting at a table, in a red velvet jacket trimmed with ermine, is invited by a gentleman standing near to drink a glass of champagne. Finished with great delicacy, though rather pale in the flesh. Unhappily, many places are re-touched in the arms of the girl, and in other parts.

G. Metzu.—1. A young Female Fruit Dealer selling grapes to an old woman, who is leaning on the hatch of the house door; pleasing and spirited in the character, and in the warm tone and impasto resembling Gerard Douw. Of the early period of the master. On panel, 1 ft. 6 in. high, 1 ft. 2½ in. wide.

2. A Gentleman sitting near a harpsichord, plays the violoncello; a lady with a music-book is coming down a flight of stairs. Another gentleman is in a corridor. An admirable picture, of the middle period of the master; of a warm tone, great harmony, and, for him, remarkably delicate execution.

3. His own Portrait; standing at a bow-window. He holds in his left hand brush, pallet, and maul-stick; in his right, a piece of white chalk. On the sill is a plaster-head, and a tablet on which he appears to have been drawing. Likewise a masterpiece, in the warm, careful manner of his middle period, and of the most

charming effect, from the chiaro-scuro in which the head is kept, while the bust is in the light.

A repetition of the celebrated "Corset Bleu," the original of which is now in the collection of Mr. J. Neeld, is in my opinion not by Metzu.

A Cook before a door, engaged in conversation, promises much, but hangs too high for me to give an opinion upon it.

Frans Mieris.—The king has not been fortunate in obtaining the works of this rare master; for, of almost all the pictures which are here called his, there are better copies elsewhere. That which I like best is a boy at a window blowing bubbles, marked 1663. For though there are admirable repetitions of it in the Museum at the Hague and elsewhere, this one is worthy of the master, by the warmth and clearness of the tone, and the delicacy of the touch. This is the case in a less degree with the woman feeding a parrot, of which there are two better copies in the Gallery at Munich, and in Sir Robert Peel's collection; and likewise with two copies of a smoker, to whom a girl presents wine. In the two last, the middle tints and shadows are too heavy and too opaque for him.

Slingelandt.—1. A Mother with a Child at her breast; a little girl by her side blowing a flute; near the fire the cat. A very pleasing picture for the expression it gives of a confined, but comfortable domestic arrangement, and so warm in the tone, and light, so careful in the execution, that it is here erroneously ascribed to

Gerard Douw. On panel, 1 ft. 4 in. high, 1 ft. 1½ in. wide.

2. Of similar merit is a Woman sewing, in a light room, while her child lies in the cradle. This picture, too, which was formerly in Cassel, and afterwards at Malmaison, was subsequently sold as a Gerard Douw to Maximilian, King of Bavaria; and after his death, sold by auction under the same name. On panel, 1 ft. 7 in. high, 1 ft. 2 in. wide.

Godefroy Schalken.—I do not know any gallery which can show three such masterpieces as this collection. 1. Le Roi Detroussé, a game in which the person who incurs the forfeit is deprived of all his clothes. In a company of four women and three men, one of the latter has incurred the penalty, and is stripped to his shirt. Merriment and bashfulness are here admirably expressed, according to the circumstances in the several persons. While the delicacy of the execution approaches his master Douw, the tone of the colour is, for him, of remarkable depth, clearness, and warmth. On panel, 2 ft. 1½ in. high, 1 ft. 7½ in. wide. So far back as the year 1803, 390 gs. were paid for this picture.

2. The Artist and his Family assembled round a table, form a musical party. He accompanies on the violin the singing of his wife and of a gentleman, while two other gentlemen are listening to the performance. This composition, which is distinguished by happy arrangement, delicacy and truth of expression, is well known by the

masterly engraving of Wille. The pure feeling, very rare with Schalken, the most careful execution, and warm harmony, contribute to enhance the harmony of the picture. 1 ft. 11 in. high, 1 ft. 7 in. wide.

3. A very pretty young Girl, with a cheerful expression, holding a candle in one hand, draws aside a curtain with the other. This picture is likewise of the early period of Schalken; and in the impasto, in the decision of the forms, the truth of the light and shade, the delicacy of the execution, is very nearly equal to a similar subject by Gerard Douw. On panel, 1 ft. 1¼ in. high, 10¼ in. wide.

W. Van Mieris.—Three pictures by this master are not among his best works.

Adrian Van der Werff.—Lot with his Daughters. The same composition as in the Museum at Berlin, and of equal goodness. On panel, 1 ft. 5 in. high, 1 ft. 3 in. wide.

Jan Steen.—1. An elegantly dressed Girl sitting at the side of a bed, drawing on a stocking; by her side a spaniel. On a table covered with a rich cloth, a casket with pearls, a candle, and a perfume bottle. Marked 1663. The admirable impasto, the spirited execution, which rivals the finest Metzu, the bright, masterly, graduated morning light, the cool harmony of the colours, in which blue and purple prevail, make this one of the choicest pictures of the master. On canvas, 2 ft. 2 in. high, 1 ft. 9 in. wide.

2. Among eleven persons, who amuse them-

selves with card-playing and music, Jan Steen himself plays the violin, at the same time looking at a young woman. Very humorous in the composition, careful in the treatment, but in the tone of the colour, with the exception of a woman, brownish. On canvas, 2 ft. 10 in. high, 2 ft. 3½ in. wide.

3. In a roomy public-house, a number of country people are celebrating a great feast, eating, drinking, and dancing. Full of the happiest and merriest thoughts, at the same time with a solid impasto, and delicately finished; only rather dark in the general tone. On canvas, 2 ft. high, 2 ft. 5½ in. wide.

4. Twelfth Night. The attention of seven persons is directed to the king, who is just emptying his glass. A little boy is endeavouring to put out the tapers which stand on the floor. A picture of uncommon humour, in this vulgar sphere, but less carefully executed, and rather heavy and brown in the colouring.

5. A Company of Country People indulging in riotous mirth before a public-house, situated on a canal; seven more merry fellows arrive in a boat. A rich composition, carefully executed, but too brown in the general tone. On canvas, 3 ft. 8 in. high, 4 ft. 11 in. wide.

6. A party of four Men and one Woman, diverting themselves partly at cards. A well-painted, valuable picture. On canvas, 1 ft. 5½ in. high, 1 ft. 3 in. wide

A seventh picture, representing a Family Scene

in a room, hangs too high to allow me to give an opinion.

Pieter de Hooge.—1. Three Gentlemen and a Lady assembled at a table, at the broad window of an apartment, are engaged in card-playing and drinking wine. Through a door, a maid is seen in the court-yard. Marked P. D. H., 1658. A picture hangs upon the wall; a work of the first rank of this master. The contrasts of the masses and colours are chosen with great art; the effect of the bright sun-light inimitable; the execution particularly broad and full-bodied. Purchased, in 1825, for 15,000 fr. by Mr. J. Smith, the picture-dealer, of the Baron Von Mecklenburg. On canvas, 2 ft. 6 in. high, 2 ft. 1½ in. wide.

2. A Woman Spinning, is sitting at a door; a maid brings a pail and a pitcher of water. Though the effect of the evening sun is striking, yet in the colour of the buildings and reflections, the red too uniformly predominates, and there is something hard in the treatment. On canvas, 2 ft. 2½ in. high, 1 ft. 9 in. wide.

A Lady at the Harpsichord, called P. de Hooge, kept almost entirely in chiaro-scuro, hangs too high, and in too bad a light to form an opinion of it.

Gonzales Coques.—A Gentleman of distinction with his wife and four children, is on the marble terrace of a house. The back-ground is a landscape. This masterpiece excels in refinement, in delicacy and elegance of execution, in

clearness of colouring, everything else that I have seen by Coques; and the composition is inferior in taste to none. On canvas, 1 ft. 9½ in. high, 2 ft. 4 in. wide. From the fine collection of Lord Radstock.

BERNARD GRAET.—By this less celebrated master, who attempted with success several branches of his art, there is here a family in the open air, in the manner of Coques; of great animation in the heads, and very bright and clear colouring.

TENIERS.—1. Four Boors at a table, of whom two are playing at cards; in a light, clear, but warm tone, and the most delicate and spirited touch. This picture, which was undoubtedly painted between 1640 and 1647, and therefore in the best time of the master, shows what he was capable of; and among the many admirable pictures of his in this collection, is, in my opinion, the best. On panel, about 8 in. high, and 1 ft. wide.

2. Near the walls of a castle, Boors are dancing, the lord and his family looking on. A composition of about thirty persons. Marked with the artist's name, and 1645. In this carefully painted picture, of a truly brilliant tone, Teniers, who imitated various masters with so much skill, has, in the lord and his family, very happily approached Gonzales Coques in the conception and colouring. This masterpiece originally adorned the lid of a harpsichord. On panel, 2 ft. 8 in. high, 4 ft. wide.

3. About fifty persons are diverting themselves with dancing, eating, and drinking in the court-yard of a village ale-house. The eye is par-

ticularly drawn to a couple dancing. Marked 1649. In arrangement, drawing, and careful execution, one of his best pictures. But it has something heavy in the tone; the houses, in particular, thereby disturb the harmony.

4. The inhabitants of a village amuse themselves in various ways. A young man is collecting alms for the poor. Of the master's best period. Admirable in the observance of the aërial perspective, tender in the tone, and delicate in the execution. On panel, 1 ft. 8 in. high, 2 ft. 3 in. wide.

5. A Village Fair. Sixteen persons at a table hold out bravely by their bottle. Two men, who are *hors de combat*, are led off by their wives. Three couple are dancing to a bagpipe. A capital picture for the rich and droll composition, and clear in the colouring. Unfortunately, it hangs too high. On panel, 2 ft. 6 in. high, 3 ft. 3 in. wide.

6. About thirty persons amuse themselves with dancing, chatting, and drinking in the court-yard of a village alehouse. The composition is scattered, the figures, which are mostly a foot high, are treated in a slight manner, like scene painting, and the tone is heavy, such as he gradually adopted when he imitated Brouwer. On canvas, 4 ft. 1 in. high, 6 ft. 2 in. wide.

7. A detachment of the Civic Guard taking their arms at the sound of a drum; in the foreground a standard, and various kinds of arms. Marked, 1657. A rich picture, with that full body of colour, that admirable impasto, that cool

harmony which render so many of Teniers' guard-rooms so attractive. On copper, 1 ft. 8 in. high, 2 ft. 4 in. wide.

8. In a spacious Kitchen an old Cook is busy peeling turnips; in front all sorts of vegetables, fruit, and kitchen furniture. This picture is a worthy companion to the preceding, in the impasto, the great force and depth of the cool gradations; and shows that art can give charms even to such objects. On panel, 1 ft. 10 in. high, 1 ft. 2 in. wide.

9. A Landscape with steep Rocks; two Men in conversation on a road. The distance in a tender, bright, warm tone; the fore-ground of a powerful brown, in the most excellent impasto. On panel, about 10 in. high, 1 ft. 2 in. wide.

10. Four Fishermen engaged in their employment on a sea-coast. This admirable picture places the whole scene before our eyes with great truth, and proves that Teniers, with his versatility of talents, was a master also in such subjects. On canvas, 2 ft. 10½ in. high, 3 ft. 9½ in. wide.

11. Before a large Farm-house, the lord of the manor, supposed to be Teniers himself, and two Ladies in conversation with the tenants; the mansion on the other side of a piece of water. On canvas, 3 ft. high, 6 ft. wide. This picture, which put me in mind of another in the Grosvenor Gallery, unfortunately hung, as well as another, too high to form a particular opinion of it.

ADRIAN VAN OSTADE.—A Woman, with a Child on her arm, and two boors conversing at a window. A knee-piece; subdued in the colouring,

and of very harmonious effect. On panel, 1 ft. 1 in. high, 1 ft. wide. 2. In a room, a Countryman looks with pleasure at his Child, which is playing with a doll in its Mother's lap; a boy is eating soup, which a dog would like to share with him. The cheerful, good-natured subject of the picture, is rendered still more attractive by the greatest truth in the management of the light, which enters through a large window. Marked, 1668. On panel, about 1 ft. 9 in. high, 1 ft. 4 in. wide. 3. A Countrywoman. Far more pleasing and amiable in character and expression than usual; and, at the same time, with the greatest clearness and warmth of the brightest sunshine, with a truth of tone very rare in him, and careful, yet free execution. Marked, 1668. On panel, about 1 ft. 4 in. high, 11 in. wide. Four other pictures of A. van Ostade, partly hang too high, and partly are not among his best works.

Isaac van Ostade.—Various Travellers halt before a Tavern situated on the side of a road. A rich and picturesquely arranged composition, carefully executed, and the colouring very powerful, though redder, and less clear in the flesh than in his best pictures, for instance, that at Sir Robert Peel's. On panel, 1 ft. 11 in. high, 2 ft. 9 in. wide. 2. A Peasant's Family before the house-door, listening at their ease to the performance of an old Fiddler. In the impasto and glow of the colouring, in precision of execution admirable, yet labouring under the same defects as the preceding. On panel, about 1 ft. 3 in. high, 1 ft. wide.

PAUL POTTER.—1. A young Bull and two Cows in a meadow. One of the cows lies in the foreground ruminating, while the bull, standing near an old stem of a tree, bellows; in the extensive flat landscape a waggon. Marked with the name, and 1649. A work of the first rank for striking truth to nature, the freedom and breadth with which all is modelled in the most excellent impasto; and lastly, for the powerful effect. The cattle are, besides, of an uncommonly large size. On panel, 2 ft. 4 in. high, 2 ft. 1½ in. wide.

2. Two Huntsmen on horseback halt before a farm-house. One of them makes a servant fasten his stirrup. A woman is standing at the door: an old man, sitting near her, wipes the sweat from his forehead. The huntsmen have two dogs with them. More feeble in the drawing: the head of one of the horses in particular is a failure. But for the finished execution in a strong body of colour, for the deep full glow which indicates the heat of the day, a picture of the first rank. On panel, 1 ft. 9 in. high, 1 ft. 5½ in. wide.

3. Two swine, lying down, with their hind legs tied together. So devoid of art and taste in the arrangement, that, notwithstanding the admirable painting, one is unwilling to ascribe it to Potter. On panel, 9½ in. high, 1 ft. 0¾ in. wide.

4. Before a Stable, in which two Horses are seen, a Boy crying with terror, who has taken away the young from a bitch, is held fast by the lappet of his coat by their enraged mother, which has caused him to drop one of the three puppies out of his bosom. Near the stable are two

cows, one of which is being milked. On the right hand houses and trees; on the left, meadows with cattle grazing. On panel, 1 ft. 9½ in. high, 2 ft. 6½ in. wide. Though this work, which is pleasing in the composition and admirable in the execution, is already mentioned by Descamps as by Potter, and after passing through the celebrated collections of Lormier, Braamcamp, Randon de Boisset, and Geldermeester, was sold in the year 1800 for 10,450 florins, I yet perceive some deviations from the manner of the master. The cows have not only a different, and (especially in the heads) rather more elegant character, but are, besides, not so thoroughly well modelled; for instance, the forehead of the cow lying down, and the colour of the cows is also too heavy for him. Though the name of the artist in a picture, without his proper qualities, proves nothing, yet it is singular that neither the name nor the date are found here, which I have hitherto not missed in any of the more considerable works of Potter. Now, as the horses, the boy, and most of the right side, very well agrees with him, I might be tempted to believe that he left this picture behind him unfinished, and that it was completed after his death by his scholar Klomp. At least, those parts in which there is a difference, have a resemblance to a picture ascribed to Klomp, in the Museum at Brussels.

5. ADRIAN VAN DE VELDE.—This great master may be more completely studied here than in any other gallery that I am acquainted with:—

1. In a hilly Landscape two Cows, one of which

is drinking, stand, with a goat, in a clear piece of water. A shepherdess, who is drawing water, converses with a man on a grey horse. Marked 1659. The feeling of coolness and repose which is diffused over the whole picture makes it as attractive as the great clearness of the colouring, the delicate, felt execution. On canvas, 1 ft. 8 in. high, 1 ft. 5½ in. wide.

2. The Sea-shore of Scheveningen, with picturesque groups of many persons of different ranks, and a stage-coach. In the delicacy of the drawing and execution, in the tender harmony, with a bright light, most wonderfully charming, and one of his most beautiful works. Marked 1660. On canvas, 1 ft. 3¾ in. high, 1 ft. 7½ in. wide.

3. In a meadow richly grown with trees, a small herd of cows, sheep, goats, and a horse are grazing. Of two shepherdesses, one is milking a sheep. Very happily composed, and full of pretty ideas, and at the same time carried through in a full, warm, evening tone, with the most delicate fusion of the tints. Marked 1664. Canvas, 2 ft. 2 in. high, 2 ft. 7 in. wide.

4. On a meadow grown with trees, belonging to a Dutch farm, there are two cows, a sheep, and a goat, which is milked by a woman. Another woman, with a child in her arms, is talking with her. Of full, clear harmony, giving the most pleasing impression of the harmless, peaceful, rural life. Marked 1666. On canvas, 1 ft. 1½ in. high, 11¼ in. wide.

5. A Company of Huntsmen, on horseback and on

foot, pass over a meadow in the brightest, freshest morning light. In this rich and happy composition, the master manifests his great skill in drawing horses and dogs, the character of which is admirably represented. In the execution it is one of his most finished works; only in some parts it is almost too smooth, and the gay dresses disturb in some measure the general harmony. Marked 1666. On panel, 1 ft. 6 in. high, 1 ft. 5 in. wide.

6. In a thickly-wooded landscape, in the foreground of which is a piece of clear water, a woman, leaning on a cow, converses with a shepherd. A dog and a goat are drinking at the stream, a cow and a calf are lying down. In depth of colouring, in warmth, harmony, and tender fusion of the pencil, it is one of the capital pictures of the master. Marked 1668. 2 ft. 1 in. high, 2 ft. 7 in. wide. Purchased in the year 1810 for 7650 florins, in the collection of Smeth Van Alpen.

7. In a woody landscape, a shepherd with his little flock reposes under trees illumined by the evening sun. A picture of Idyllic beauty. The tone, which is rather dark in the cow, and heavy in the trees, indicates the latest period of the master. On panel, 1 ft. 3 in. high, 1 ft. 5 in. wide.

Nicholas Berghem.—1. A Group of Peasants with cattle, among whom a woman on a grey horse is the most conspicuous, cross the fore-ground of an extensive landscape traversed by a river. The impression of evening distance is admirably expressed in this bright, clear picture, which is sub-

duced in the colours, and lightly, yet carefully executed. Marked 1655. On panel, about 1 ft. 1 in. high, 1 ft. 4 in. wide.

2. A hilly Landscape, enlivened in the fore-ground by animals and figures; three women with rushes, and two cows particularly attract notice. A carefully-finished, pretty picture, in a warm evening light. On canvas, 1 ft. 7 in. high, 2 ft. 2½ in. wide.

3. A very mountainous Landscape, with a stream. In the fore-ground three shepherds, one of whom is on horseback, with their flock. A carefully-executed picture, of brilliant colouring and clear gradation of the mountains. On canvas, 2 ft. 3 in. high, 2 ft. 9 in. wide.

4. A bare country, with an extensive prospect. In the fore-ground a herd of four cows, an ass, and a sheep, with a herdsman on horseback and two on foot; groups of cattle also in the middle distance. A picture of his later period; the animals admirably coloured. On canvas, 2 ft. 3½ in. high, 3 ft. wide.

5. In a very mountainous Landscape, a shepherdess, accompanied by a goat and a dog, wades through a piece of water, in which two cows are standing. Marked 1650. A picture of striking effect; more truth to nature than usual, and great elegance of execution. On copper, 1 ft. 1½ in. high, 1 ft. 4½ in. wide.

6. A Landscape of beautiful leading lines; the distance closed by blue mountains. In the fore-ground a peasant woman on horseback, a drover, and some cows. An elegant little picture, charm-

ingly fresh, clear, and cool. On panel, 10 in. high, 1 ft. 1½ in. wide.

KAREL DUJARDIN.—1. In a bare, mountainous country, a shepherd is sitting upon a hill, on the side of which an ox and an ass are standing; a sheep and a lamb are reposing. Very picturesquely composed, of great truth to nature, and striking effect; the impasto masterly. On panel, 1 ft. 0½ in. high, 1 ft. 4½ in. wide.

2. A cow lying down in a meadow, with her calf standing by her. A sunbeam from the rainy, clouded sky falls on the shepherd-boy, who is asleep. The refined sense of natural beauty and the striking effect make this picture no less attractive, than the exquisite execution in a solid impasto. On panel, 11 in. high, 1 ft. 2 in. wide.

3. A brown and a white Cow, in a bright light, in a meadow. The shepherd's boy cuts himself a stick from a tree. Of remarkable clearness in the colouring and great effect. On panel, 1 ft. 2 in. high, 1 ft. 1 in. wide. Engraved in the Choiseul Gallery.

4. On a road near an Italian village, a lad is busy loading an ass with dung which he has collected; his dog is with him. A warm evening light increases the natural beauty of this well-executed little picture. On panel, 11 in. high, 9 in. wide. Engraved by Watelet, on a large and a small scale.

PHILIP WOUVERMANN.—1. Two Horsemen, of whom the one that is not drinking is the portrait of the artist, and a Lady, halt before an inn. A boy lifts up a child which is frightened at two

dogs that are fighting. Very clear in the colouring and remarkably delicate in the execution. On canvas, about 2 ft. high, 2 ft. 6 in. wide.

2. A Horse Fair. A very rich picture, most exquisitely finished, and especially his favourite grey horse, admirable. A procession of five children, with drums and trumpet, and a carriage drawn by goats, with a child in it, are charming. The general effect however is rather grey, and dark. On canvas, 2 ft. 1 in. high, 2 ft. 6 in. wide.

3. Five Cavalry Soldiers halt before some tents to take refreshment. The trumpeter blows his instrument, another discharges a pistol—whence this picture is known by the name of the *Coup de Pistolet*. In composition and delicacy of touch this is one of the finest pictures of Wouvermann. On panel, about 1 ft. 4 in. high, 1 ft. 6 in. wide.

4. A Farmer's Waggon, attacked by robbers, is obstinately defended by the owners. The conception is very animated and dramatic, the expression of the heads masterly. In the execution too it is a fine picture, of his second, brownish manner. On panel, 1 ft. 2 in. high, 1 ft. 3 in. wide.

5. A Company of Hawkers, two gentlemen and a lady, halt at an inn, before which there is a travelling carriage, and other persons. This picture painted in a silvery tone, has a harmony of keeping, a delicacy of execution, which are seldom met with. On panel, 2 ft. 1 in. high, 2 ft. 8 in. wide.

6. A Hay Harvest. A boat, and a waggon

with four horses, are laden with hay. In the middle distance are the mowers. In front, two huntsmen, a beggar, and a youth bathing. Like the former of the third period, only still more tender in the soft harmony, still more delicate in the touch. On canvas, 2 ft. 1 in. high, 2 ft. 6 in. wide.

7. A Camp. A rich composition, carefully executed; but in many parts too dark.

8. In a Tent a Horse is shoed. Before it several persons. Most exquisitely finished.

9. A furious Cavalry Combat. About 2 ft. 6 in. high. 4 ft. wide, which is here likewise called Wouvermann, has neither the character of his horses, nor his touch; but is an admirable picture of Dirk Stoop, a well-known painter of horses and battles.

Albert Cuyp.—There are some capital pictures by this painter, who is so great a favourite of the English: 1. A Horseman standing by his horse, which is grey, adorns the bridle with a blue ribbon. Painted in the brightest morning light, extremely clear, and with a full body. The back-ground is formed by a landscape with a camp, slightly treated. On canvas, 3 ft. 10 in. high, 4 ft. 10½ in. wide. This masterpiece was one of the ornaments of the exhibition of the British Institution.

2. A grey and a brown Horse are held by a Negro, while their Masters are in conversation; near them two dogs, and some cows in a verdant meadow in the middle distance. A broad river and mountains close the back-ground. All the

objects are illumined by the clear, warm light of a fine evening. The impasto is excellent, only the distance is rather too misty. On canvas, 4 ft. 9 in. high, 7 ft. 4½ in. wide.

3. In a Landscape, traversed by a broad, clear river, a horseman is conversing with a shepherd under a group of trees. Near the shepherd are his child, his dog, and little flock. The careful execution, the astonishing energy of the colouring, the brightness of the tone, approaching to the silvery, which is unusual with Cuyp, and the beautiful composition, make this picture one of the most pleasing by this master. On canvas, 3 ft. 4 in. high, 5 ft. wide.

4. Three Cows in a meadow, bounded by thickets, with the town of Dort on the other side of a piece of water. Of the large pictures by Cuyp, with which I am acquainted, this pleases me the least. The neck of the grey cow forms a very ugly line, and the fore-ground is heavy and dark in the tone. On canvas, 4 ft. 4 in. high, 6 ft. 7½ in. wide.

5. A group of Three Cows lying down, and one standing by the side of a clear piece of water; near them, the herdsman and his wife. Other cows in the water, near the ruins of a castle. It is a most faithful and pleasing picture of his country, composed with a refined taste for the picturesque, and a remarkable freshness and clearness, combined with masterly impasto, and careful execution. On canvas, 3 ft. 1 in. high, 4 ft. 4½ in. wide.

6. A Gentleman and Lady riding in a forest.

On panel, 2 ft. 3½ in. high, 1 ft. 9 in. wide. This picture hangs too high, but it appears to be rather dark, though pleasing in the composition.

7. Two Cavalry Soldiers, one of whom has dismounted, and is talking with a peasant. In the fore-ground, a dog asleep. The head of one of the horses is rather small. The execution is careful, and the effect of the warm evening light masterly. On panel, 1 ft. 2½ in. high, 1 ft. 5½ in. wide.

8. A large Transport, with many persons on board, on the point of lying-to. Other vessels beyond it, at different distances. Though this picture, by the masterly treatment, calls to mind the fine works in the Bridgewater Gallery, and Sir Abraham Hume's Collection, it is much inferior in the composition, because the above-mentioned transport makes too uniform and dark a mass. On panel, about 3 ft. high, and 4 ft. wide.

Jan. Wynants.—In a hilly Landscape, diversified by wood and water, there are Hawkers on horseback, painted by his scholar, Wouvermann. The union of the two masters in this beautiful little picture is very happy. The greater clearness peculiar to Wynants admirably expresses the freshness of the morning, and in delicacy of touch, he has successfully emulated Wouvermann. On the other hand, the tender, cool tone of the latter harmonises far better with Wynants, than the warm tone of Adrian van de Velde, who likewise frequently painted the figures in his landscapes. On panel, 1 ft. 6 in. high, 1 ft. 9½ in. wide.

HOBBEMA.—1. A Watermill, and some farm-houses, in a richly wooded country. A man and woman upon a road: a carefully executed picture, with a pleasing effect of light and shade; but the tone in the shadows rather dark. On panel, 1 ft. 9½ in. high, 2 ft. 3 in. wide.

2. A Road, enlivened by many figures, among which a gentleman and a lady on horseback are the most conspicuous, leads through a landscape abounding in trees, in which there are some farm-houses. A sunbeam falling by the side of a fence makes a very striking and pleasing contrast with dark masses of shadow. The trees in the fore-ground have, however, become dark. On panel, 2 ft. ¾ in. high, 2 ft. 9½ wide.

JAN BOTH.—In a country where Nature appears in all her splendour and magnificence, in vast mountains, lofty trees and a fine river, St. Philip, in the warm light of the evening sun, baptizes the Chamberlain of Queen Candace. An admirable impasto is here combined with great delicacy of execution. The warm, misty light is masterly, and at the same time subdued. On canvas, 4 ft. 2 in. high, 5 ft. 2 in. wide.

WILLIAM VAN DE VELDE.—1. A Sea-coast, in calm weather, enlivened by vessels at various distances, which are disposed with uncommon feeling for the picturesque, with the greatest delicacy in the gradations. In the fore-ground, on the right hand, a yacht, and on the left, two fishermen in the water busy about their boats. Marked, 1669. This picture, which was therefore painted when he was twenty-six years of age, is, in every

respect, one of the most perfect works of the master. On panel, 2 ft. 2 in. high, 2 ft 4½ in. wide.

2. The bank of a River, on which yachts, and smaller vessels are dispersed in great numbers. In the fore-ground is a boat, with a party of persons of distinction. The calm water is wonderfully clear, and the whole kept very tender, in a bright tone. On canvas, 2 ft. ½ in. high, 2 ft. 4 in. wide.

3. The Sea, much agitated. Among the vessels, two men of war are particularly distinguished. In the striking lights, in the truth of the agitated water, in the finishing even of the smallest details, this is a capital picture of the master, which, in the general colour, approaches in some measure the bluish grey tone of Backhuysen.

4. A Fisherman is on the point of putting off from the shore, in the slightly agitated sea, on the surface of which the shadows of heavy clouds rest. In the distance a frigate. The effect of the sky darkening the sea is admirable, though the water and clouds are rather heavy in the tone. Marked 1671. On canvas, 1 ft. 3 in. high, 1 ft. 10 in. wide.

L. BACKHUYSEN.—View of the mouth of the river Brille in Holland, with the town of the same name in the distance, with a rough sea. Among the vessels which are in motion far and near on the surface of the sea, a fishing boat particularly attracts the attention, in which three fishermen are busy drawing up their nets. A work of the highest quality, of extraordinary brightness, clearness, and harmony of colour, the greatest

truth of the water, even in the smallest details, and the most delicate velvet touch. On canvas, 1 ft. 6 in. high, 2 ft. wide.

JAN VAN DER HEYDEN.—1. View of a Dutch house and other buildings, by the side of a canal, with figures, by Adrian Van de Velde, among which two men in a boat are the most striking. Very clear, and, at the same time, with all the minute execution; in the trees, not so stiff as is so frequently the case with him. On panel, 1 ft. 6½ in. high, 1 ft. 11 in. wide.

2. View of a Dutch Town; in a space before it, many figures, by A. Van de Velde. In this otherwise pretty picture, the incorrectness and stiffness of the trees injure the effect. On panel, 1 ft. 6¼ in. high, 1 ft. 10½ in. wide.

Of the French school there are here only two very excellent specimens of familiar life.

GREUZE.—A Mother with three Children, indicates, by a look to the eldest, a boy, not to disturb the sleep of the younger by blowing on a flute. The refined expression and truth of this action, the greater precision in all the forms, the careful execution throughout, distinguish this picture, much to its advantage, from the sketchy and bloated girls' heads of Greuze, which we so often meet with. If the colour is less brilliant than in them, it is, however, fuller and tenderer.

GRANET.—The Franciscans at morning service in the choir of their church. The most consummate knowledge of aërial perspective; a great talent for physiognomical character; the rare skill of a broad treatment, which rather strikingly

indicates, than represents the object; lastly, the feeling of solemnity and dignity, make this picture one of the best of this sentimental painter of effect, who is so justly celebrated throughout Europe. If the eye is kept fixed upon it for a time at some distance, one really fancies that one could walk in the aisle, and that one sees the Fathers move.

There are likewise some distinguished pictures of the English school.

Sir Joshua Reynolds.—1. Portrait of himself with spectacles, indicates a man of genius, of great decision of character. The conception is extremely spirited, and the modelling very careful; but greyer in the shadows, and colder in the lights, than his pictures usually are.

2. The Death of Dido, mourned by her sister Anna; figures the size of life. The glowing, clear colouring, affords no sufficient compensation for the weak drawing, and the affected gracefulness.

Wilkie.—1. Blindman's Buff. The composition of this picture, marked 1812, is known to all the friends of art by the admirable engraving; and I therefore will only observe, that it is carefully modelled in all the parts in a particularly clear and warm tone, and good impasto.

2. A Festivity, with dancing, of the year 1818, notwithstanding some happy ideas, is less generally interesting. There is, besides, something flat and motley in the general tone, and too faint in the forms. In the treatment, the impasto is

wanting. The whole is sketched with a spirited, sportive pencil. The musicians appear to me to have succeeded best.

It were much to be desired that the king would present this fine collection to the National Gallery; for even by the expenditure of large sums, it would probably be impossible to form another such collection. But by this present the National Gallery would be at once able to rival the most celebrated galleries in Europe, in pictures of the Dutch and Flemish schools of the seventeenth century.

LETTER XXII.

Excursion to Dulwich—Gallery of Pictures at Dulwich College—The Flemish, Spanish, Italian, French, and English schools—Pictures by Holbein in Barber's Hall and Bridewell Hospital—Collection of Lord de Grey—Of Lord Normanton—Of Lord Yarborough—Of Lord Northwick—Of Lord Dudley—Of Mr. Henry Bevan—Of Mr. Sanderson—Picture of Hobbema at Lord Hatherton's—Pictures in the possession of Messrs. Huysch, Knolls, Wynne, Ellis, Artis.

London, August 18.

A FEW days ago I at length visited Dulwich College, to see the collection of pictures there. This college was founded for the reception of a certain number of persons in distress, which so well accomplishes its object, that the inmates are in a very comfortable situation. The gallery, which now belongs to the establishment, was formed by Mr. Noel Desenfans, a friend of the arts, who left it to Sir Francis Bourgeois. This gentleman had the patriotic intention of forming with it the beginning of a National Gallery, if a suitable building were erected to receive it. This not having been effected, he left the collection by will to the College, where it may be seen four days in the week by means of tickets, which are to be had gratis at different places in London, for instance, at the shop of Messrs. Colnaghi.

The 355 pictures which it contains are well arranged in five apartments, lighted from above, which the College had built on purpose, according to the plan of Sir John Soane. I had heard this collection so highly extolled in many quarters, that my expectations were very highly raised; but, on the whole, they were by no means fulfilled, and I was convinced that it has been much overrated. In none of the galleries which I have hitherto seen in England do the pictures agree so ill with the names given to them, and where much that is excellent is so mixed with much that is indifferent and quite worthless. But, to say nothing of the numerous copies, the original pictures are unfortunately, in many cases, totally disfigured by cleaning. In addition to this, the catalogue is composed, not only without any knowledge, but with great carelessness, since pictures which are marked with the name of the real master are quite arbitrarily ascribed to others. I therefore mention here only such as appeared to me to deserve further attention. In the first place, the pictures of the Flemish and then of the Spanish school are to be considered. I add to each the No. in the printed catalogue.

Rubens.—1. A Landscape; in the fore-ground, which is overgrown with trees, a shepherd, surrounded by his flock, is playing the flute; beyond, fertile meadows: blue mountains close the distance. A sunbeam breaking through the clouds forms a double rainbow. A poetical and carefully executed picture. (No. 175.)

2. Mary Magdalene in a landscape, penitently

clasps her hands. A very spirited sketch. (No. 182.)

VANDYCK.—1. The portrait of the Earl of Pembroke. The head is very delicate; the hand effaced by cleaning. (No. 211.) The companion, the portrait of the Countess Pembroke, is unhappily quite ruined by cleaning.

2. The portrait of a General in rich armour, here called the Archduke Albert; near him, upon a table, his helmet with a plume. This picture, which is painted with much skill and care, in a clear golden tone, appears to me, from the conception and handling, to be rather a work of Rubens. On canvas, 4 ft. 2 in. high, 3 ft. 4 in. wide. (No. 218.)

Among the pictures which bear the name of REMBRANDT, there are some very good works of his school, but probably none by his own hand.

TENIERS.—Before a farm-house a man is chopping straw; near him a grey horse and some poultry. Of much truth and keeping, but rather poor. (No. 132.)

A. VAN OSTADE.—Three merry Boors, one of whom sings while another plays the fiddle. Marked, 1652. This little picture is of astonishing depth, clearness, and warmth of colour. (No. 190.)

CORNELIUS DUSART.—Figures before an old building. A remarkably careful and choice picture of this scholar of A. Van Ostade, to whom he comes the nearest in the glow of his colouring. (No. 104.)

PETER SNAYERS.—A Cavalry skirmish. A clear

and carefully painted picture, of this old but very meritorious landscape and cattle painter. (No. 45.)

PHILIP WOUVERMANN.—1. A Landscape; in the fore-ground two horsemen are in conversation with a girl. 2. The companion, with some horsemen; a woman shakes out fodder before a horse. On panel, 1 ft. 8 in. high, 2 ft. wide. The landscapes are in the style of Wynants; the careful execution is in a warm tone. (Nos. 63, 64.)

3. Selling Fish on the coast of Scheveningen. An excellent picture of the first period, which in impasto and warmth approaches Isaac Van Ostade. On canvas, about 1 ft. 8 in. high, 2 ft. 6 in. wide.

4. A sandy Landscape; in the fore-ground a cart with a grey horse, lighted by the sun, and on a hill another cart with a brown horse. Truer to nature than usual, with admirable impasto and uncommon warmth, force, and clearness of colouring. On panel, 1 ft. high, 10 in. wide. (No. 228.)

5. "*Le Colombier du Maréchal.*" Two Travellers halting before a smithy, one of whom is having his horse shoed; a flock of sheep is driven past. 1 ft. 5 in. high, 1 ft. 8 in. wide. Likewise a picture of great fulness and depth of colour. (No. 144.)

6. "*Petite Chasse à l'oiseau.*" This is the name given to this hilly landscape, which represents a small hawking party reposing to take refreshments. Of great beauty and elegance of

execution. On canvas, 1 ft. 9 in. high, 2 ft. 7 in. wide. (No. 173.)

BERGHEM.—1. Some Countrypeople with their Cattle, among which a white cow is particularly striking, are assembled round an elegant fountain. The bright light of the sun at noon-day is here expressed with extraordinary skill. The colouring is equally deep and clear, the execution of wonderful precision and elegance. On panel, 1 ft. 1½ in. high, 1 ft. 6 in. wide. The distance and air of this gem are unhappily much injured.

2. The Companion. A Landscape, with a shepherdess and her flock about to wade through a piece of water. The glowing red of evening gilds every object. Here, too, the distance is unfortunately much defaced by cleaning.

WILLIAM ROMEYN.—By this scholar of Berghem there are here two carefully executed cattle-pieces, in his well-known grey tone, which, though the name of the master is on one of them, are called in the catalogue Roghmann. (Nos. 8 and 10.)

A. CUYP.—1. A group of Cows reposing on the brink of a canal, is warmly illumined by the sun. The contrast between the dark-coloured animals and the clear water is very striking; the impasto admirable. On panel, about 1 ft. 6 in. high, 2 ft. wide. (No. 239.)

2. Under two trees, in the fore-ground of a Landscape, two shepherds are reposing with their flocks in bright sunshine.; the bank of a river is covered with bushes. A rich, well-exe-

cuted picture. On canvas, about 3 ft. 6 in. high, 5 ft. wide. (No. 163.)

3. A scene in Holland, with a canal, in which a group of cattle, with their keepers, are illumined by the evening sun, is for the composition, for the depth, glow, and clearness of the colouring, and the general feeling of rural tranquillity on a warm summer's evening, one of the most beautiful works of this master. On canvas, 3 ft. high, 4 ft. wide. (No. 169.)

4. Another Landscape with animals is likewise a good picture by him. (No. 141.)

J. Ruysdael.—A Waterfall, which rushes in several breaks, foaming to the rocks in the foreground. In this finely composed scene the brown tone is too prominent, and the handling almost too broad. On canvas, about 3 ft. 6 in. high, 2 ft. 10 in. wide. (No. 224.)

J. Both.—In a rocky Landscape some travellers passing a ford. A rich, carefully executed picture, of great clearness, in the evening light. On canvas, 2 ft. 4 in. high, 3 ft. 7 in. wide. (No. 36.)

William Van de Velde.—1. Several large and small Vessels in a River, in totally calm weather. This rich and extremely delicate picture is injured by cleaning. On canvas, 2 ft. high. 2 ft. 6 in. wide. (No. 113.)

2. View of the Texel, the sea slightly agitated, enlivened by fishing-boats. A warm evening light, which happily blends with the delicate silver tone of Van de Velde, the most exquisite finishing of all the parts, make this one of his most charm-

ing pictures. On canvas, 1 ft. 8 in. high, 2 ft. 1 in. wide. (No. 166.)

Daniel Seghers.—A Bouquet of Flowers in a vase, is a very capital picture of this master, so justly celebrated in his own times, whose red roses still flourish in their original beauty, while those of the later painters, De Heems, Huysum, and Rachel Ruysch, have more or less changed. Though marked with the master's name, the flowers are ascribed in the Catalogue to J. Breughel, and the vase to Rubens. The latter is probably by Erasmus Quellinus. (No. 102.)

J. Van Huysum.—A Fruit and Flower piece on a bright ground, are very fine, especially the first. On panel, 1 ft. 4 in. high, 1 ft. 1 in. wide. (Nos. 29 and 39.) Another Flower piece on a dark ground is scattered in the arrangement, and rather damaged. On panel, 2 ft. 7 in. high, 1 ft. 11 in. wide. (No. 121.)

After these, several pictures of the Spanish school deserve mention.

Velasquez.—1. Philip IV., when Prince of the Asturias, on horseback. The head is very animated and clear, and delicate in the colouring. The horse not so good as in the duplicates at the Marquis of Westminster's and Mr. Rogers'. (No. 194.)

2. The same, as King of Spain, in a red short dress with white sleeves, a truncheon in his right hand. A knee-piece. Though the physiognomy is by no means agreeable, the picture is very pleasing by the great animation, the clear, full, bright, reddish tone of the flesh, the masterly

treatment and keeping. The hands are effaced by cleaning. (No. 309.)

Murillo.—1. The Virgin surrounded by heavenly splendour, enthroned with the Child in the air; below angels. As is so often the case with him, the heads have no religious expression, yet the clear reddish golden colouring is very charming, and the execution remarkably careful. (No. 347.)

2. Jacob and Rachel, surrounded by their numerous flocks of sheep, kiss each other kneeling. The innocence and depth of feeling, the cool, richly-coloured landscape, gives to this picture the attraction of a pleasing Idyll, which bears a great affinity to many scenes of Lopez de Vega. It is painted quite *con amore*. (No. 294.)

3. The Crucifixion of St. Peter. A spirited sketch, in which the beautiful landscape has a more important share than merely serving for a back-ground. (No. 154.) The picture, painted after it is in the collection of Mr. Miles, at his seat Leigh Court, near Bristol, which I hope soon to visit.

4. A Girl, with great simplicity of expression, holds some roses in her handkerchief; a choice example of the very peculiar contrasts and accords of colours, by which many of Murillo's pictures have such a magical effect. The back-ground, a landscape. (No. 248.)

5. A Negro Boy begs another for cakes. Very natural and animated; defined in the forms, and painted in a golden warm tone. (No. 283.)

6. A Boy eating a cake; another on the ground,

looks round smiling; happy in the intention; the execution, in some parts, rather hard and weak. (No. 286.)

Christ bearing his Cross. (No. 329.) Here called Morales; very noble and refined in the expression of the heads, particularly of the women; is of a rather later period, and calls Zurbaran to mind. Only the hands and feet of Christ are rather feeble.

Of the Italian school, I remark the following pictures:—

St. Francis and St. Anthony, two small pictures, were once portions of the Predella to the Altar-piece painted by Raphael for the Nuns of St. Antonio at Perugia, which is now in the Palace of the King of Naples; but they are neither by Raphael, as they are called in the Orleans Gallery, nor by Perugino, as they are called here, but very inconsiderable performances of some no very skilful journeyman painter of the same school. (Nos. 306, 307.)

A portrait of a Man in a red dress, called Lionardo da Vinci, hangs too high; but it appears to be an excellent picture of his rare scholar, Boltraffio. (No. 133.)

Paul Veronese.—A Holy Cardinal dispensing the benediction; beside him the Donor kneeling. The companion to the picture in the collection of the Duke of Sutherland, and though I do not like it so well, the characters are dignified, and it has great depth and harmony of colouring. (No. 333.)

Guido Reni.—St. Sebastian. Whole-length,

size of life. In the deep brown-greenish shadows, and the endeavour at a powerful effect, a certain influence of Guercino is manifest in this picture, of which the impasto is masterly. (No. 339.)

Guercino.—The Woman taken in Adultery, a picture in his forcible, vigorously modelling manner. (No. 348.)

Pietro della Veccia. — The portrait of a Smith, here ascribed to Michael Angelo da Carravaggio, appears to me to be a very powerful picture by this master. (No. 299.)

Alessandro Turchi.—The pious Donor is presented by a saint to the Virgin and Child. According to the custom of this master, painted on stone, with care and much effect. This picture is styled in the Catalogue, 'The Wise Men's Offering,' and ascribed to Paul Veronese. (No. 345.)

Carlo Dolce.—A Veronica and a Mater Dolorosa, are executed very carefully and smoothly; but remarkably effeminate in the expression. (Nos. 217 and 337.)

Pietro Franceso Mola.—The Rape of Proserpine; a carefully executed picture of unusual clearness in the colouring. (No. 284.)

Salvator Rosa.—1. A Landscape, with Monks fishing. With a fine composition, there is careful finishing and uncommon clearness. (No. 159.)

2. Soldiers at Play; very spirited, and in a deep glowing tone. (No. 271.)

The genuine, as well as the pretended pictures of Claude Lorraine, are unhappily so defaced by

cleaning, that they are no longer worthy of representing that great name. There is a genuine and beautiful, though rather dark landscape, by Gaspar Poussin. (No. 276.)

Among the pictures of the French school, there are some very well worthy of notice.

Nicholas Poussin.—1. The Assumption of the Virgin. In a beautiful poetical landscape, the Virgin is carried up, on clouds tinged with gold. A small picture, noble and pure in feeling, powerful and clear in the colouring. (No. 336.)

2. Some Children. Very pleasing and attractive. (No. 352.)

3. The Triumph of David. A rich picture; particularly unmeaning in the heads, and theatrical in the attitudes. (No. 305.)

4. Jupiter suckled by the Goat Amalthea. A pleasing composition, executed in a bright tone.

5. A Landscape, very pleasing for the beautiful leading lines and the deep feeling for nature; but it has turned rather dark. (No. 260.)

Le Brun.—1. Horatius Cocles defending the Bridge. In many parts of this picture he has successfully approximated to the style of N. Poussin, only that the Minerva is in his affected manner. (No. 319.)

2. The Murder of the Innocents. Scattered in the composition, disagreeable in the details, dark in the colouring.

Joseph Vernet.—A View in the Neighbourhood of Rome is a rich, well-executed picture by him.

Lastly, of the English school there are some

good pictures by Sir Joshua Reynolds. His own portrait, with the spectacles, appeared to me to be superior, and more powerful in the colouring, than that in the king's private gallery. (No. 146.) Mrs. Siddons as the tragic Muse, on the contrary, has less clearness and depth of colouring than that belonging to the Marquis of Westminster, and is manifestly only a repetition of it. (No. 340.) The Child Samuel (No 285) is painted in a very glowing tone, but not properly either a child or a prophet. A Mother with a sick Child, from which an angel is warding off Death, proves that the talents of Sir Joshua were limited to the conception of simple natural subjects. There is something very affecting in the mother and child; but Death and the angel, which belong to the region of poetry, are on the contrary very repulsive. (No. 143.) The same may be said in a still higher degree of the Death of Cardinal Beaufort, which Shakspeare, in a few master-strokes, paints with such fearful truth. The expression of the cardinal is here extravagantly frightful; and to the feeble drawing so usual with Reynolds is added a pale and cold colouring. (No. 254.)

In conclusion, I must mention a portrait by Lawrence of Mr. William Linley, which that gentleman has presented to the college. This, which is a work of the early time of the painter, promises even more than he afterwards performed. It is so pleasing and refined in the simplicity of nature, so true in the colouring, so careful in the execution, that perhaps very few

of his celebrated later pictures might bear a comparison with it.

My great predilection for the works of Holbein induced me a few days ago to go, in the company of Mr. Murray, junior, to see two pictures by him, which are remarkable for size and the number of the figures.

One of them is in Barbers' Hall, the old hall of the formerly-united guilds of the barbers and surgeons. The small dining-room in which it hangs receives so scanty a light from above, that the picture has but a very weak reflected light. Unluckily too, the wine-glasses of the honourable guild are on a sideboard which stands before the picture; so that one cannot even get up close to look at it. This is very much to be regretted; for the picture contains no fewer than nineteen figures the size of life. King Henry VIII., who is seated, delivers a charter to the members of the company, fifteen of whom are kneeling on his left hand and three on his right. The centre figure of the three last is Dr. Butts, whom Shakspeare introduces in his Henry VIII. The corpulent, still rather young, king takes not the slightest notice of the whole company at his feet, but looks proudly and carelessly out of the picture. All the heads are of extraordinary unaffected truth to nature, and seem to be painted in the reddish-brown tone which Holbein used in his early period. Everything, even to the mat, a part of which appears from under the carpet on which the people kneel, is executed with his usual care. A long inscription in the back-

ground probably contains the date of the year; but under such unfavourable circumstances it could not be read. Unfortunately, I had no opportunity to procure the engraving by Baron, which perhaps might have cleared up the point. It appears to me quite unpardonable to suffer a capital work of this great master gradually to go to ruin in this remote and little-frequented place. In such a case the directors of the National Gallery ought to do their utmost to obtain the picture, and thus worthily to fill up the absence of this master, none of whose works are in the collection. It is probable that the Barbers' Company would willingly give the picture for so honourable a purpose.

The other picture by Holbein adorns the council-room of the Bridewell Hospital, situated in Bridge-street. King Edward VI., seated on a throne, gives the charter for the foundation of the Hospital to the Lord Mayor, who is kneeling, accompanied by the two sheriffs. On the king's left hand is the Lord Chancellor with the charter. Of the other six persons, the most striking are the Bishop of London and another in the corner, said to be Holbein himself. All the figures are the size of life. This picture, which is at least ten feet square, hangs much too high to admit of a certain judgment on the execution of the details and the state of preservation. At the distance at which they are seen, the heads of the young king, who looks sickly, and of the Lord Mayor, appear to be the most interesting. I fear

that on a closer inspection it would be found that little remains of the original state of the picture.

Before I leave London, I will give you a short view of various collections which are partly of less importance than most of those which I have hitherto described, and partly may be too soon dispersed again, to induce me to dwell long upon them.

The collection of Earl de Grey I was unfortunately not able to see with sufficient leisure to take notes while the pictures were before me; otherwise it would deserve a more particular description. It contains a series of portraits by VANDYCK, most of them whole-lengths, the size of life, by which one may become acquainted with this great master in his various periods—nay, some of which are among the finest works by him which I have yet seen. Such, for instance, is the portrait of Charles Maberly, half-length, of his Flemish period, of admirable impasto and a light, brilliant tone. Of the other pictures, I was struck on this cursory view with two admirable landscapes of the middle period of CLAUDE LORRAINE; one by SALVATOR ROSA, which, with a very poetical composition, combines uncommon clearness and careful execution; and two most charming cattle-pieces by ADRIAN VAN DE VELDE. I must mention also TITIAN'S Daughter, who holds up a casket of jewels on a dish, formerly in the Orleans Gallery, by the name of *La Cassette du Titien*. It will not however bear a comparison with Titian's Daughter, in the Berlin Museum,

who, instead of the casket, has fruit in the dish. The tone of the flesh is much less transparent, the mouth hard, the position of the right hand not so elegant; the landscape, which is different, heavy and dark in the tone; the dress, here green, not treated with so much skill. I had before an opportunity of closely examining this picture in the exhibition of the British Institution. The apartments in which the collection is distributed are very magnificently decorated in the absurd style of the age of Louis XV., which has lately come into vogue in England. This taste proves that the English often aim more at a rich and splendid, than a noble and beautiful effect.

Lord Normanton has only a few pictures in London; but among them is one female portrait, of such refinement and nobleness in the conception, —such mastery and conscientiousness in the thorough execution of all the parts, as are very rarely met with. From a D. which is marked on the dress, and is interpreted Dudley, it is supposed to be the portrait of Lady Jane Grey, who was married to Lord Dudley. I do not know how far this conjecture may be well founded; but when the slightly known Luca Penni, brother of the Fattore, is said to be the master, I must positively contradict it. On the contrary, I recognise in it one of the very finest pictures of the latest and most perfect period of Hans Holbein. People have been too much accustomed to judge of this master by the works of his earlier and middle period, in which, notwithstanding all the skill

which they indicate, still have a certain harshness in the outlines, a certain stiffness in the attitudes. But the pictures of his latest period combine, with an equally refined feeling for nature, greater freedom and elegance in the forms and attitudes, and a far more delicate rounding of all the parts, even to the smallest details, wherewith, however, instead of the former warm local colours, the lights are colder, and the shadows more grey. If this beautiful picture is really the portrait of the unfortunate Jane Grey, this is still more in favour of my conjecture, for her marriage was but a few years before the death of Holbein, who was at that time indisputably the first painter in England, and therefore the most likely to be chosen to paint such a picture. After this picture, a Holy Family, by PARMEGIANO, is distinguished by peculiar loveliness of the Mother and Child, delicacy of execution, and force of colouring. Of modern pictures, I was much pleased with a sea coast, in an evening light, an admirable work of the able Bonnington; and Italian peasants celebrating the Vintage, full of happy thoughts, by Uwins.

Among the pictures belonging to Lord Yarborough, most of which came from Mr. Aufrere, one of the earlier collectors, my attention, on a cursory examination, was first of all attracted by a river frozen over, on which sledges and skaters are collected on a bright sunshiny day, by CUYP. The truth of the effect, the wonderful clearness, the broad, masterly treatment, in excellent impasto, make this picture a Cuyp of the first rank.

In the exhibition of the British Institution there was a landscape from this collection, by GASPAR POUSSIN, which was distinguished for remarkable clearness, and uncommon freshness of the verdure. Next, I observed a large dark landscape, by SALVATOR ROSA, with spirited figures of Banditti. A Salome, who receives the head of St. John, figures as large as life, by Guido Reni, is dignified and delicate in expression, and warm in the colouring. The Annunciation of the Virgin, by GUERCINO, is of uncommon spirit, and from the strong shadows of very powerful effect. A Holy Family, by ALBANO, is peculiarly pleasing, from the clear, blooming colouring, and the lovely characters. A small Pietà (Christ mourned), by ANNIBALE CARRACCI, is a carefully-finished cabinet picture. A small view of Tivoli, called NICHOLAS POUSSIN, in which the buildings predominate, appears to me to be rather by DOMENICHINO. By Titian, there is a sketch of the Diana and Acteon, in the Bridgewater Gallery. A Young Girl, by GREUZE, is peculiarly clear in the colouring, very luxuriant. A St. Peter, here called MURILLO, I take to be a fine picture of RIBERA. Some other celebrated names appeared to me not to suit the pictures. His Lordship is said to possess many valuable works of art at his country-seat in the Isle of Wight.

A picture in the exhibition of the British Institution, the Woman taken in Adultery, ascribed to GIORGIONE, from the Collection of Lord Northwick, made me curious to see that collection; for this picture is, at all events, an admirable work of

the Venetian school; clear and expressive of the subject; the heads very animated; the colouring in a clear gold tone; the beautiful landscape truly brilliant. I found in his Lordship, to whom I was introduced by Mr. Solly, and who received me in the politest manner, a very ardent friend of the arts. He, too, has most of his pictures in the country, where he has lately built a gallery for them. Among the pictures which I notwithstanding saw at his town residence, I was most struck with the following:—

Giulio Romano.—While three Nymphs are busied about the infant Jupiter, who is asleep in the island of Crete, the Corybantes are singing and playing on instruments on both sides. A rich noble landscape, with a view of the sea, forms the back-ground. In this spirited composition, the bold, poetical, enthusiastic character of Giulio is entirely manifested. The execution, too, is careful; the colouring very powerful, and unusually clear. This picture, about 3 ft. 6 in. high, and 5 ft. 9 in. wide, came from the Orleans Gallery, and was afterwards in the well-known Collection of Mr. Erard, at Paris.

Filippino Lippi. — The portrait of a Young Man, nearly a front view: the refined and dignified conception peculiar to this master, the severe drawing, give a great charm to this picture, which is here ascribed to Masaccio.

Palma Vecchio.—A Boy and two Girls, here called a Giorgione, has all the peculiar feeling of this master, and his warm yellowish tone of the flesh.

JAN STEEN.—The Marriage at Cana. This subject is here lowered into the sphere of the master; yet the rich composition contains such happy humorous traits, and is treated with so much spirit, that the picture gives great pleasure. On panel, 2 ft. 1 in. high, 2 ft. 8 in. wide.

D. TENIERS.—A remarkably rich and careful picture of an Alchymist; a subject which he has so often treated.

In the very mixed collection of the late Lord Dudley, I looked in vain for the Three Graces, by Raphael, which Passavant saw there, but found some other pictures worthy of notice.

GIOVANNI BELLINI.—The Virgin and Child in a landscape, has not only his calmness and composure in the religious feeling, but is of remarkable clearness in the colouring, and unusual elegance in the hands of Mary. It bears the name of the artist.

FRANCESCO FRANCIA.—The Virgin presents a fruit to the Child; the back-ground a landscape. The thoroughly pure, pious, tenderly melancholy feeling, which made Raphael so fond of Francia's Madonnas, is here in all its beauty. At the same time it is carefully executed, and the impasto is solid. From the inscription, "Jacobus Cambarus Bonon. per Franciam Aurifabrum hoc opus fieri curavit 1495," this picture is proved to be of the earlier period of the master. It has a near affinity to the Holy Family in the Berlin Museum, (No. 221, 1st Division,) which, however, may be of a rather later period.

PINTURICCHIO.—Two portions of a Predella, St.

Augustine baptized by St. Ambrose, and the same teaching, are very pleasing.

A Priest reading mass in the fore-ground, as Donor an Emperor kneeling, here ascribed to JOHN VAN EYCK, is by the very able painter, JOHN VON CALCAR, of the second half of the fifteenth century, by whom there is, in the church of Calcar, the Death of the Virgin on an altar.

CUYP.—A very large mountainous Landscape, in a glowing evening light, with numerous figures of cows, horsemen, &c. This otherwise admirably painted picture is deficient in keeping. The rocks are too misty and unnatural, and the fore-ground too dark.

J. RUYSDAEL.—An extensive Plain has all the attractions which this artist knew how to give to such subjects, by correctness of drawing, delicate gradation, and striking lights ; and it is likewise executed with uncommon care. Marked with the name of Ruysdael, and the year 1660.

SIMON DE VLIEGER.—A View of Scheveningen ; most ably painted in a silvery tone, proves how nearly this master sometimes approached to those of the first rank.

PIETER MOLYN, called TEMPESTA.—That this artist justly had this surname, is seen here in a large picture, which represents only the effects of a storm on all nature, especially the trees and the air, in a highly poetical manner, with the greatest spirit; in a warm tone, resembling that of Philip de Koningk.

Mr. Henry Bevan, the banker, besides two large excellent pictures of religious allegorical

subjects, by BONIFAZIO, Titian's diligent scholar, has about twenty-four pictures of the Dutch school, among which several are of the finest quality. Among these are especially some pictures by WOUVERMANN, ADRIAN VAN DE VELDE, TENIERS, CUYP; a Calm at Sea, by WILLIAM VAN DE VELDE; a Winter-Piece, by ARTHUS VAN DER NEER; a Landscape, by BERGHEM; another by WYNANTS; and a Girl playing with a Dog, surprised by Huntsmen, by G. METZU. Some are from the celebrated collection of the late Duke de Berri, in the Palace of the Elysée Bourbon.

Among a moderate number of pictures belonging to Mr. Sanderson, son-in-law of Lord Canterbury, so well known by his former name of Mr. Manners Sutton, there are some of such importance that I cannot leave them unnoticed.

J. RUYSDAEL.—1. In the fore-ground of an extensive rich Plain, where villages, groves, meadows, and corn-fields alternate, the ruins of a castle are reflected in a piece of still water, the surface of which is partially covered with leaves. A bright sunbeam, from the clouded, stormy sky, one of the finest perhaps that Ruysdael ever painted, falls on the middle distance. A profound, serious, melancholy feeling powerfully impresses the beholder of this picture, which is about the size of the celebrated Stag-hunt in Dresden, and the finest picture of this kind that I know of Ruysdael. The figures are by ADRIAN VAN DE VELDE.

2. A grand Waterfall rushes between Rocks in

a wild country, equally distinguished by its size, composition, and careful execution.

P. POTTER.—A grey and a brown Horse, which a peasant is attempting to catch in a meadow. Very carefully modelled with a full body of colour, and yet soft in the forms and warm in the tone. Marked with the name, and 1653.

ISAAC OSTADE.—View of a Village, with numerous figures. Highly finished and clear; and, in the characters, less caricatured than usual. It is a pity that this picture hangs in a bad light.

A. CUYP.—A Gentleman with his two Sons, in the fore-ground of a landscape, just going to ride out to a hunting party. A large picture, marked with his name, executed with unusual care in all the parts, and with rare clearness of the morning light.

MURILLO.—The Virgin in glory; below her angels are hovering in the air; figures the size of life. Her head is rather one of the natural, than noble conception of the master, but the forms are unusually decided; the execution in a bright, clear, golden tone, uncommonly careful.

Lord Hatherton has only a few pictures, but among them the master-piece of Hobbema, both for extent and for excellence; a picture which is equal to a whole gallery. Though some groups of trees, a farm-house, a pool of water, and some hedges and meadows, constitute the whole of the subject, this work is magically attractive for most striking truth to nature. For delicacy in the observance of the aërial perspective, the effects of a

bright afternoon sun, the masterly lightness of execution, there are probably very few pictures in the world which can bear a comparison with this. I can therefore very readily conceive that his Lordship had refused 3000*l.* for it. It is marked with the name of the artist, and the date, 1663. On canvas, 3 ft. 6½ in. high, 4 ft. 2½ in. wide.

I must likewise not omit to mention some pictures in the pretty collection of Mr. Huysch.

EGLON VAN DER NEER.—A richly and elegantly dressed Girl washing her hands in a silver basin, which a page holds to her. In the back-ground another girl busy in dressing; a maid is trying to keep back a gentleman who is entering. In this picture, marked with the artist's name, and 1675, there is so much taste in the arrangement, so much grace in the attitudes, such masterly execution, and such a warm, harmonious tone of the flesh, and, lastly, such a thoroughly understood chiaro-scuro, that Van der Neer is here not inferior to any of the most celebrated painters of conversation pieces.

HOBBEMA.—A Landscape, marked 1665, is distinguished by an impasto, a glow, a force in the contrast of dark masses of trees, with a house in full sunshine, which are worthy of Rembrandt.

J. RUYSDAEL.—1. A woody and well-watered country, with a dark-clouded sky, is scantily illumined by the beams of the evening sun. A very poetical, carefully-executed picture, in the style (uncommon in his paintings) of his etchings (Nos. 2 and 3) in Bartsch *Peintre Graveur.*

2. A Wood on the water-side, with a small

fall; the figures, by Adrian Van de Velde, are very pleasing, from their great freshness and exquisite finishing.

William Van Mieris.—A ragged Boy exhibits a puppet-show. This picture is far superior to his usual performances; for, besides the high finishing, the subject is pleasing, and it has taste in the arrangement, truth and expression in the heads, and a warm harmony in the colouring.

Mr. Knolls has, among the older pictures, a Raising of Lazarus, by Jan Lievens, which is remarkable for the strange, fantastical conception, and light and shade, in which he has appropriated in an uncommon degree the spirit of Rembrandt. The principal interest, however, consists in the numerous pictures and drawings of Henry Fuseli, of whose strange, distorted style, a very complete notion may be formed here. Mr. Knolls is one of the zealous admirers of that artist, and has published a book about him. Some articles of virtù, partly from Denon's collection, are very worthy of notice. A Kneeling Hercules, and a Warrior, are small, admirable old Greek bronzes. Here, too, is a fine copy of the highly spirited, and finely wrought antique bronze owl, which is so often met with, and which holds three mice in one claw, and thoughtfully raises the other over them.

Mr. Munro, a Scotchman, possesses, among many pictures of unequal value, a Virgin holding the Child, who stands on the cradle, and offers to St. John a label with *Ecce Agnus Dei!* The heads are very charming; the drawing and ex-

ecution, as well as the fresco-like colours, are very much in the style of GIULIO ROMANO, to whom it is ascribed. Next to this I was pleased with an agitated Sea, by J. RUYSDAEL; a Coast, by BONNINGTON; three Cows in a landscape, by A. CUYP; and a picture by JAN STEEN, where he is smoking; his better half gone to sleep, and two children blowing bubbles.

Mr. Wynne Ellis, a merchant, possesses, besides many good old pictures, the best copy of Wilson's celebrated landscape, with the death of the children of Niobe, formerly in the possession of the Duke of Gloucester.

In what an extensive circle the taste for fine pictures is spread here, you may infer from the fact, that I have here found in the possession of Mr. Antis, a hatmaker, some pictures worthy of ornamenting the most princely gallery. A Storm at Sea, by WILLIAM VAN DE VELDE, marked 1673, is so striking, and so poetical in the effect, and at the same time so highly finished, that it must be reckoned among the best pictures of this great master. It is said to have adorned, a few years ago, the gallery of the Grand Duke of Baden at Carlsruhe. A picture by Both and Berghem, and two by Teniers, are likewise choice specimens. A Landscape with a broad river, by Wilson, surpasses in truth to nature, force, and clearness of colouring, and careful execution, all that I have yet seen by this master.

Though I soon perceived that, with my limited time, it would be impossible for me to visit all the numerous, in part far more important

collections than many of those which I have already mentioned, in and about London, it being often difficult to procure at once all the necessary recommendations, I yet lament that I have been prevented, by a combination of unfavourable circumstances, from seeing in London itself, at least, the pictures of Mr. Neeld and Lady Sykes, and, in the neighbourhood, the collection of Mr. William Wells, at Red Leaf, Mr. Jeremiah Harman, Mr. John Walter, and Mr. Grey.

I shall now make one excursion, of great importance to me, from this place, and then leave London, to which I feel myself quite attached, by my acquaintance with so many eminent persons, such boundless treasures of art, first, for a short time, and, soon afterwards, both that city and England, in all probability, for ever.

END OF VOLUME II.

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